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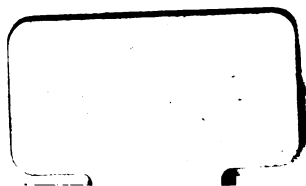
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THE  
IDYLLS AND EPIGRAMS

COMMONLY ATTRIBUTED TO

THEOCRITUS

*WITH ENGLISH NOTES*

BY

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## P R E F A C E

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I HAVE endeavoured, in writing the Notes to this Edition of Theocritus, to give such help as would be required by boys in the higher forms of schools, and to offer remarks which would not be beneath the notice of men reading Classics at the Universities. I have purposely dealt more with illustration than with criticism; giving references without quotation to books which the readers are likely to have at hand, and quoting the passages referred to from less common books.

It may perhaps seem a useless work (and by some be considered no work at all) to edit Theocritus without an elaborate critical examination of the Text, and a dissertation upon the genuineness of those Idylls which have been declared unworthy of the Syracusan Poet. But the time requisite for the former, which must be spent in collating MSS., and in overcoming the difficulties of such an occupation by daily experience, can only be at the disposal of those whose sole business and pleasure it is so to spend it. Would that I were one of that number! I know no author who would better repay such a work than Theocritus; the elegance of whose natural flow of graceful verse must attract with ever increasing power those who 'listen to his sweet pipings.'

Many have already ably worked to bring this music to the ears and hearts of those to whose tongues its utter-



ance is dead : the editions of Wuestemann, Ahrens, Ziegler, Meineke, Fritzsche, Wordsworth, and Paley, are well known to all scholars. I have spent what time my professional duties would allow in reading my author over and over again with their help : which help I gratefully acknowledge. They are all more or less my creditors, with little chance of being repaid. I have followed Paley's text<sup>1</sup> in the Idylls, and Meineke's in the Epigrams, with very few differences indeed ; but not without weighing carefully, and I hope judiciously, the merits of various readings. Any fresh conjectures, by one who has scarcely seen a MS. of the author, would be impertinent ; for surely, as far as criticism of the text is concerned, an Editor should either learn to judge for himself from the MSS., or be content to follow humbly those who have done so.

With regard to the genuineness of certain Idylls, there are no more arguments on either side to be adduced than those which have already appeared in such works as Reinhold's *De Genuinis Theocriti Carminibus*, &c. ; in spite of which any decision is as far off as ever, and not likely to be brought nearer by any number of future volumes.

I have added, in an appendix, translations of some select passages into English verse. Admirers of Theocritus are already in possession of Mr. Calverley's elegant translation of the whole : so I can scarcely hope that mine will be read ; but they will be found literal, if they have no other merit.

H. SNOW.

ETON, May 1869.

<sup>1</sup> See Preface to 4th Edition.

## PREFACE TO THE FOURTH EDITION

As the text of Fritzsche seems now to be pretty generally adopted by Classical Examiners, and that of Ahrens is the basis of the 'Teubner' edition, I have thought it advisable to use the former as the main text, and to give in foot-notes the readings of Ahrens' and Paley's texts, where the variations are important.

H. KYNASTON, D.D.

CHELTENHAM, *June* 1885.

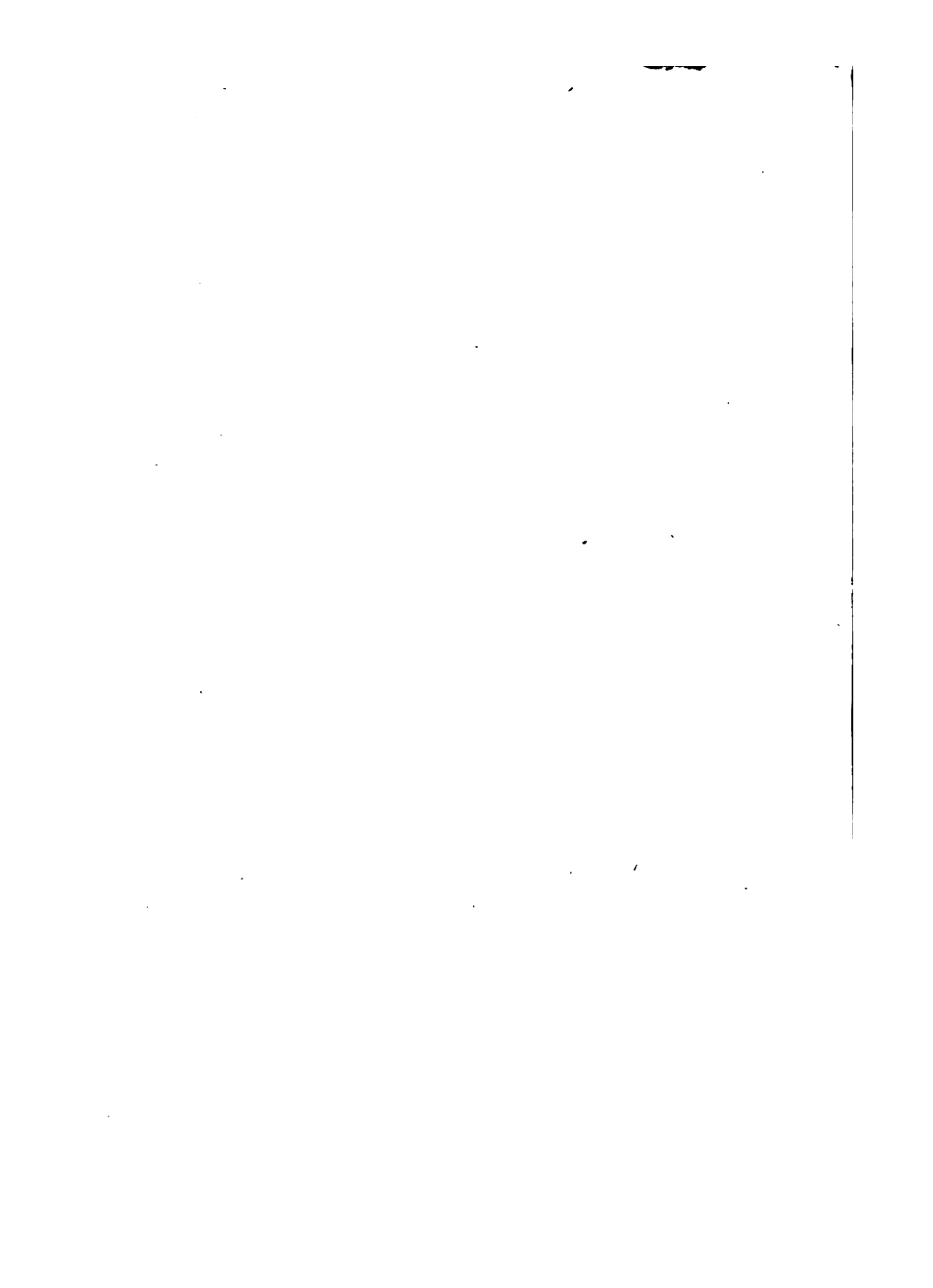
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## PREFACE TO THE FIFTH EDITION

IN the present Edition a good deal of matter has been added to the Notes and to the Introduction: and passages from the newly-discovered Mimiambics of Herodas have been quoted, wherever such illustration appears interesting. References have been carefully verified. Several passages however are still left, whose interpretation is very uncertain: nor can we expect any clearer light to be thrown on these until a more systematic examination and collation of the existing MSS. shall have been made.

H. KYNASTON, D.D.

DURHAM, *March* 1892.



PRELIMINARY REMARKS

ON THE

LIFE AND WRITINGS OF THEOCRITUS

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SINCE our information respecting the life and writings of Theocritus is derived, amongst other sources, from certain statements made by the ancient grammarians, and prefixed to the MSS. containing his poems, it seems worth while to commence by quoting those statements in full, and making them the foundation of these remarks. I therefore subjoin a literal translation of them as they appear, in their most recently emended condition, in an edition by Ziegler (dated 'Tubingae, 1867') of the Scholia upon Theocritus, taken from the Codex Ambrosianus, 222.

I. The first is a brief account of the poet's parentage and times :—' Theocritus, the bucolic poet, was a Syracusan by birth, and son of Simichus, as he himself says—

Σιμιχίδα, παῖ δὴ τὸ μεσαμέριον πόδας ἔλκει;

(Id. 7. 21) :

but some say that "Simichides" was a nickname; for it is reported that he was flat-nosed (σιμός) in appearance, and the son of Praxagoras and Philina. He became a disciple of Philetas and Asclepiades, whom he mentions,

[i. e. Id. 7. 40 . . . οὔτε τὸν ἐσθλὸν

Σικελίδαν νίκημι τὸν ἐκ Σάμου οὔτε Φιλητᾶν,]

and flourished at the time of Ptolemy, surnamed son of Lagus; and being clever in the composition of bucolic poetry, gained considerable distinction. According to some, however, his name was Moschus, though he was called Theocritus.'

Some of these statements call for a few remarks :—

1. The idea of Simichidas being a patronymic evidently arose from Theocritus speaking of himself under that name in Idyll 7; and those who wished to coin some originality for themselves, invented the derivation from *σμός*. No doubt the word had no particular meaning, but was an assumed name.

2. The mention of Praxagoras and Philina is due to Epigram 22, which distinguishes him from his namesake the orator and sophist of Chios, but is probably the composition of Artemidorus, the author of an Epigram quoted below about the collection of the bucolic poems.

3. The Sicelidas mentioned in Id. 7. 40 was, doubtless, Asclepiades. Of the connection with Philetas it is not known whether personal instruction, or merely the influence of his works is meant. Philetas, a poet and grammarian of Cos, mentioned several times by Propertius and Ovid, as a model for elegiac poets (see Prop. 2. 34. 31; 3. 1. 1; 4. 6. 2; Ovid Art. Am. 3. 329, &c.), was tutor to Ptolemy Philadelphus, at whose court the intimacy between him and Theocritus must have been fostered at the time when the latter was at Alexandria, before he began to distinguish himself.

4. We may fix the birth of Theocritus at Syracuse, and at a date between the limits B. C. 315 and 312, and must assign the period of his distinction to the age of Ptolemy Philadelphus rather than to that of his father, the son of Lagus; and, in fact, it is so assigned in the Greek Argument to Idyll 1.

He spent his youth and early manhood in the island of Cos, where he studied under Philetas; and here belonged to a sort of pastoral club or guild of poets, which he was possibly instrumental in founding. The members of this guild seem

to have adopted pseudonyms, such as Simichidas (Theocritus), Sicelidas (Asclepiades), and perhaps Battus (Callimachus). Other poets from Samos may have been associates, and certainly Nicias of Miletus, who had studied medicine under Erasistratus at Samos, was one of this fraternity. Theocritus dedicated to him *Idylls* 11 and 13, and visited or intended to visit him when he was settled as a physician at Miletus, as appears from *Id.* 28. Aratus (the author of the *Phaenomena*) was also one of Theocritus' intimate friends at Cos, and is addressed by him in *Id.* 6, and mentioned in *Id.* 7. It is uncertain whether Theocritus left Cos before the death of Philetas; but it is probable that he returned to Sicily before B.C. 280. Here he continued the series of bucolic poems begun in Cos; and perhaps visited the South of Italy and Miletus. Here also he no doubt courted the favour of the Sicilian grandees; but that he did so in vain may be gathered from *Id.* 16, which must have been written before Hieron II. had defeated the Mamertines at the river Longanus and been saluted as king, i. e. between B.C. 274 and 270. This appeal being unsuccessful, the poet turned to Ptolemy Philadelphus, bidding for his recognition with *Idyll* 14, and not being disappointed in this quarter took up his abode at Alexandria at all events before B.C. 269, and remained there until his death in the reign of Ptolemy Euergetes.

II. The next introductory excursus is about the origin of bucolic poetry :—‘ They say that bucolic poetry had its origin, and made great progress, in Lacedaemonia. For while the Persian war was still threatening, and terrifying all Greece, there was in existence a festival of Artemis Caryatis; and because the girls and boys had hidden themselves on account of the tumult of the war, certain rustics entered into the temple and sang the praises of Artemis in their own songs; and seeing that the strange music was agreeable, the custom abode and was preserved. But others say that bucolic poetry was first originated at Tyndaris in Sicily; for Orestes, when

he was carrying away the image of Artemis from Tauri in Scythia, was warned by an oracle to wash in seven rivers flowing from one source ; so he, coming to Rhegium in Italy, washed away the uncleanness in what are called "the diverging brooks," and then came across the strait to Tyndaris in Sicily ; and the inhabitants, singing the praises of the goddess in their own compositions, became the originators of a regular custom.

'But the true account is this : Once, when there had been a sedition among the Syracusans, and many citizens had perished, upon the re-establishment of concord Artemis was considered to have been the cause of the reconciliation ; and the rustics brought gifts and sang the praises of the goddess with joy, and so gave rise to rustic minstrelsy. And they say that they used to sing furnished each with a loaf ornamented with several figures of wild beasts, and a wallet filled with a mixture of seeds, and wine in a goatskin, dispensing a libation to those who met them ; and that they wore crowns round their heads, and stag's horns on their foreheads, and had crooks in their hands : and that the winner took the loser's loaf, and while he remained at Syracuse the losers went about into the neighbourhood collecting food : and that they sang many jestful and laughable ditties, and added, for the sake of good luck, the words—

δέξαι τὰν ἀγαθὰν τύχην,  
 δέξαι τὰν ὑγίειαν  
 ἂν φέρομεν παρὰ τᾶς θεοῦ,  
 ἂν ἐκαλέσσατο τίμη.

In the above there is really to be seen a trace of the germ of bucolic poetry among the Dorian nations. These rival rustics sang, no doubt, such fanciful ballads as that of Daphnis, the typical love-lorn cowherd, or the kindred one of Comatas (7. 78), which indicate national or local traditions of pastoral life, preserved in the memory of the herdsmen of the day. This

style of rude half-extemporized buffo-acting, was continued by persons called λογόμμοι, αὐτοκάβδαλοι, γελοιοποιοί, &c. in Magna Graecia and Sicily, who had their head-quarters at or near Tarentum : such were very probably (though how shockingly vulgarized !) the 'scurrae' who amused Horace and his friends on their journey to Brundisium. This was the kind of thing that Theocritus developed into a separate branch of literature, followed by many imitators in after ages ; who, however, compared with their model, were like

‘Those many jackdaw-rhymers, who with vain  
Chattering contend against the Chian bard,’

as he himself says (Id. 7. 47) of Homer's imitators.

III. There are also a few sentences about the style of Theocritus' poetry as follows :—‘All poetry has three styles ; the descriptive, the dramatic, and the mixed. Now the bucolic is a mixture composed, as it were, of every form : consequently it is more agreeable from the variety of its manner, consisting at one time of the descriptive, at another of the dramatic ; and anon of the mixed, or combination of descriptive and dramatic ; and sometimes of something else. But as far as possible it moulds the characters of rustic folk, with thorough cheerfulness representing the heavy dulness of clownish life : and it has avoided the unwieldy and bombastic style of composition. It should be known, moreover, that the name *Idyll* means “the little poem,” from the word εἶδος, a representation or picture ; not from ἡδύλλιον, connected with ἡδω, to please.’

1. The poems of Theocritus are bucolic and mimic, epic, and lyric : the first two classes may be taken together as one, because all his bucolic or pastoral idylls are more or less mimic. Besides the comedy of which Epicharmus was the representative (486 B. C.), there were also smaller pieces of comic character such as the *mimes* of Sophron (448 B. C.), and his son Xenarchus : these were dialogues or dramatically



treated scenes of life among the lower classes, remarkable for wit and proverbial language. Theocritus is very fond of imitating these, and does so particularly in Idd. 2, 14, 15. These are the most mimic; the others belonging to the bucolic class are Idd. 1, and 3 to 11 inclusive, and 21 (which last, however, differs in being a picture of fishermen's life), and are pictures of the daily life of out-door labourers. It is to these that his fame is due: to the perfectly natural colouring which they show. Dryden, in his Preface to the Second Miscellany, compares him in this respect to Tasso—'It was said of Tasso, in relation to his similitudes, *mai esce del bosco*; that he never departed from the woods, that is, all his comparisons were taken from the country.' We have no drawing-room shepherds and shepherdesses here in silk stockings and sentiment, no Arcadian bowers of romantic bliss; but are among the cows and sheep and goats in earnest, where the heroes and heroines leave a whiff of their cheesemaking occupations behind them as they pass, which the poet does not attempt to conceal by any perfume of affectation. Their manners and conversation are what must be expected from their class: innocence and refinement may adorn the conventional Corydon and Amaryllis, but their absence is no source of regret in the real Lycidas, 'whom no one meeting would have failed to recognise, *ἐπεὶ αἰπόλῳ ἔξοχ' ἑφ'κει*.' There is the same difference between the real wild-looking peasant of the Campagna of Rome and the property-bedizened hireling who haunts the studios and finds a place in the photographic album of every Cook's excursionist; or between the actual *Sennerinn* who welcomes the Alpine traveller with a *jodel* and a truss of well-tempered hay, and the damsel who sings in the Chorus of Guglielmo Tell at Covent Garden. Mr. Lang, in the introductory essay to his translation of Theocritus, shows that the refined sentiments expressed by the Sicilian shepherds in some of these Idylls were quite natural to them, by quoting extracts from the love-songs of modern Greek peasants full

of delicacy and natural grace. Theocritus gives us nature, not behind the footlights, but beneath the truthful blaze of Sicily's sunlit sky. For it was there that the first vibrations of his spontaneous note were heard in their original purity, before art could distort them with allegory, or echo weaken them with imitation. This is all the more remarkable from the contrast which it offers to what Kingsley<sup>1</sup> calls the 'artificial jingle' of the Alexandrian School. Simplicity, honesty, truth, and beauty, recommend Theocritus as a genuine artist. For a specimen of his landscape-painting, take the picture of Phrasidamus' pic-nic, in Idyll 7 (see Appendix, page 239); and the descriptions of cattle coming home to their stalls in Id. 16. 90 foll. and in Id. 25. 92 foll.

Of these bucolic Idylls, the 5th and 8th are specimens of singing matches, in which the challenged person had to answer his rival's songs and phrases with symmetrical compositions of his own. A specimen of this 'capping' stanzas is seen in Horace Od. 3. 9.

2. In the Second Class (the Epic Poems) must be placed Idylls 13, 16, 17, 22, 24, 25, 26. In these Theocritus is out of his element so to speak, and writes more in the artificial Alexandrian style. We see in them a greater freedom of prosody, particularly in the matter of *hiatus*. Whenever any harsher instances of it occur, they appear to be referable to the example of Homer, as for instance in Id. 25. 274 ἐπεὶ οὐκ ἔσκε σιδήρω is defended by Hom. Od. 5. 364, and 8. 585, where the last syllable of ἐπεὶ in *arsis* is long before οὐ. Upon this subject of *hiatus* in general the student is recommended to consult Wuestemann's learned preface to his edition of Theocritus.

In Idyll 25 there are a great number of spondaic lines, a proportion of one in every ten. Idylls 22 and 26 imitate the old Homeric hymns: the 16th and 17th are inferior and dull, though they appear to be modelled after the style of Pindar.

<sup>1</sup> Alexandria and her Schools, Lect. 2.

But even in those which seem at first least like Theocritus, there comes out now and then a gleam of his brightness which the reader gladly hails.

3. To the Third Class (the Lyric Poems) belong Idylls 12, 18, 28, 29, and Bergk's newly-discovered 31, which are all of great elegance, especially the famous 28th, which is supposed to accompany the present of an ivory distaff made by Theocritus to the wife of his friend Nicias.

IV. Finally, these prolegomena of the grammarians quote two Epigrams, the former of which is assigned (both there, and in Anthol. Pal. 9. 205) to the grammarian Artemidorus, and refers to the collection of the bucolic poems; it runs as follows :—

Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἅμα πᾶσαι  
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

This Artemidorus was a disciple of the famous grammarian Aristophanes; and any collection of bucolic poems that existed at that time (i. e. rather before 200 B. C.) would have contained every scrap of poetry attributed to Theocritus, or Bion, or Moschus. We see therefore how easily genuine works of Theocritus may have been lost, and spurious poems attributed to him, in the process of selection subsequently made from this original collection. Hence have arisen the doubts, arguments, and criticisms upon the genuineness of the several poems usually attributed to Theocritus, to which criticism every fresh editor is expected to contribute the results of his experience or imagination.

The latter of these Epigrams will be found in the Text, No. 22.

V. With regard to the different dialects employed by Theocritus, their variety can scarcely be considered as an argument against the genuineness of the Idylls in which they are used, but rather seems to be a proof of his skill in adapting them to different styles of composition. The real Doric

dialect does not come naturally to him : he employs it only to represent more faithfully the conversation of the characters whom he introduces. Of the Doric dialect, we find two forms : one, a harsher form, employed in the first eleven, the thirteenth, fourteenth, and fifteenth Idylls, or, in other words, in those which belong to the Bucolic and Mimic Class ; this dialect may be called the Sicilian or Syracusan, being such as would most faithfully reproduce the actual *phoios* of the people represented in those Idylls ; this is shown in the word *ἀρμῶι* (4. 51.) ; *τιν*, and *τυ*, for the *accusative* of *σύ* (11. 39, 55, 68 ; 1. 56, 60, 62) ; and the accusative plural of the second declension ending in *-ος*, as *λύκος*, *παρθένος*. The other form is milder, and more nearly approaching the dialect of Pindar ; it is found in Idylls 18 to 21 inclusive, and in 23, 24, 26, and 27, which are classed for the most part as Epic, and Epigrammatic.

The Epic dialect is most strongly developed in Idyll 16 ; and in Idylls 17, 22, and 25, has a considerable mixture of Doric forms : it is, in fact, in these Idylls that the Alexandrian usages appear most prominently. Theocritus seems to have mistaken the sense of several Homeric words, e.g. *ἴσκον* 22. 167 ; *ἐκηλος* 25. 100 ; *ἀγροστός* 17. 129 : there are also words used in these which are not to be found in the Bucolic Idylls, e.g. *γεγαῶτες* 17. 26 ; *δαιτῆθεν* 17. 28 ; *ἔσκον* 25. 274.

The Aeolic dialect is employed in the 28th Idyll, which is modelled after Alcaeus, both in style and dialect.

VI. It seems not out of place here to give some general account of the Doric dialect. Its principal characteristics are, generally, breadth and openness, and dislike of sibilant forms : this is remarked by the bystander, in Id. 15. 88, who says of the chattering women :—

*ἐκκναισειῶντι πλατεῖάσδοισαι ἅπαντα.*

1. In detail : first with regard to consonants, this dialect

retained the letter  $\tau$  in words where the Ionic and Attic had changed it into  $\sigma$ , e. g. before  $\iota$  in the middle of words, as  $\pi\lambda\omicron\upsilon\tau\iota\omicron\varsigma$  for  $\pi\lambda\omicron\upsilon\sigma\iota\omicron\varsigma$ ,  $\pi\lambda\alpha\tau\iota\omicron\varsigma$  for  $\pi\lambda\eta\sigma\iota\omicron\varsigma$ ,  $\gamma\epsilon\rho\omicron\nu\tau\iota\alpha$  for  $\gamma\epsilon\rho\omicron\upsilon\sigma\iota\alpha$ ; and in the 3rd pers. sing. and plur. of verbs in  $-\mu\iota$ , as  $\phi\alpha\tau\iota$ ,  $\phi\alpha\upsilon\tau\iota$ ,  $\tau\iota\theta\acute{\epsilon}\nu\tau\iota$ ,  $\upsilon\phi\acute{\iota}\eta\tau\iota$ , &c., and in tenses of  $\pi\acute{\iota}\pi\tau\omega$ , as  $\pi\epsilon\tau\omicron\iota\sigma\alpha\iota$ ,  $\pi\epsilon\tau\omicron\nu\tau\epsilon\sigma\sigma\iota$ . Also in the 3rd pers. plur. of verbs in  $-\omega$  it retained the termination in  $-\omicron\nu\tau\iota$  which the Latin inflexion  $-ant$ ,  $-ent$ , &c. shows to have been the original. In the 1st pers. plur. this dialect kept the termination  $-\mu\epsilon\varsigma$  instead of  $-\mu\epsilon\nu$ , where again the Latin  $-mus$  points to the original form: it also changed  $\zeta$  into  $\sigma\delta$  by transposing the  $\delta\sigma$  of which that double consonant was formed; and in all inflexions of verbs in  $-\zeta\omega$  changed  $\sigma$  into  $\xi$ , and occasionally also in those of verbs not ending in  $-\zeta\omega$ , and in nouns derived from them; e. g.  $\acute{\epsilon}\phi\theta\alpha\zeta\alpha$  from  $\phi\theta\acute{\alpha}\nu\omega$ ;  $\kappa\lambda\acute{\alpha}\xi$  for  $\kappa\lambda\epsilon\iota\varsigma$ .

2. Secondly, in vowels: we find in this dialect  $\alpha$  used instead of  $\eta$  universally:  $\alpha\iota$  for  $\alpha$ , and  $\omicron\iota$  for  $\omicron\nu$  in the terminations of participles of uncontracted verbs, as  $\tau\acute{\upsilon}\psi\alpha\iota\varsigma$ ,  $\tau\acute{\upsilon}\pi\tau\omicron\iota\sigma\alpha$ ; and in nouns  $\omega$  for  $\omicron\nu$ , as  $\delta\acute{\omega}\lambda\alpha$ ,  $\beta\omega\kappa\acute{\omicron}\lambda\omicron\varsigma$ , and  $\omicron\iota$  for  $\omicron\upsilon$ , as  $\mu\omicron\iota\sigma\alpha\iota$ :  $\epsilon\omicron$  and  $\epsilon\omicron\nu$  contracted into  $\epsilon\upsilon$ , as  $\acute{\alpha}\tau\iota\mu\alpha\gamma\epsilon\lambda\epsilon\upsilon\tau\epsilon\varsigma$ ,  $\pi\omicron\iota\epsilon\upsilon\tau\iota$ ,  $\mu\epsilon\nu\epsilon\upsilon\tau\iota$ ,  $\pi\omicron\iota\omicron\lambda\omicron\gamma\epsilon\upsilon\sigma\alpha$ ,  $\acute{\epsilon}\rho\epsilon\nu\nu$ ;  $\alpha\omicron$ ,  $\alpha\omicron\nu$ , and  $\alpha\omega$  contracted into  $\acute{\alpha}$ , as  $\pi\epsilon\iota\omega\acute{\alpha}\nu\tau\iota$ ,  $\pi\epsilon\iota\omega\acute{\alpha}\mu\epsilon\varsigma$ , and in the genitive plural feminine in  $\acute{\alpha}\nu$ :  $\alpha\epsilon$  and  $\alpha\epsilon\iota$  however are contracted into  $\eta$ , as  $\acute{\epsilon}\phi\omicron\iota\tau\eta$ ,  $\acute{\epsilon}\rho\eta$ ,  $\acute{\epsilon}\rho\eta\nu$ . We find also the  $\iota$  thrown out of the diphthong  $\epsilon\iota$  in the 2nd pers. sing. and the present infinitive, as  $\beta\acute{\omicron}\sigma\kappa\epsilon\nu$ ,  $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\varsigma$ ; the same diphthong also, when bearing a circumflex accent, changed into  $\eta$ , as  $\kappa\omicron\sigma\mu\eta\grave{\nu}$  for  $\kappa\omicron\sigma\mu\acute{\epsilon}\nu$ ,  $\eta\mu\epsilon\nu$  for  $\epsilon\upsilon\acute{\nu}\alpha\iota$ ,  $\kappa\eta\grave{\nu}\omicron\varsigma$  for  $\kappa\epsilon\acute{\iota}\nu\omicron\varsigma$ . The  $-\alpha\varsigma$  of the acc. plur. fem. of the 1st declension is shortened; and the termination of the same case of the 3rd declension changed into  $-\omega\varsigma$  or  $-\omicron\varsigma$ . Lastly, after the  $\sigma$  of the 1st future active and middle, the Dorians inserted  $\epsilon$ , and contracted and circumflexed the terminations throughout, as  $\acute{\epsilon}\rho\psi\acute{\omega}$ ,  $\delta\omicron\kappa\alpha\sigma\epsilon\acute{\iota}\varsigma$ ,  $\beta\alpha\sigma\epsilon\upsilon\mu\alpha\iota$ ,  $\lambda\upsilon\gamma\iota\zeta\epsilon\acute{\iota}\nu$ , &c.

VII. With the exception of some Elegiacs in Idyll 8, and the lyric metres of Idd. 28 and 29, all the Idylls are in Hexa-

meter Verse. But it is a peculiar type of Hexameter : and its peculiarity consists in this, that in an average of five lines out of every six in the Bucolic Idylls there is a *caesura* closing the 4th foot ; and whenever this is the case, the 4th foot is a Dactyl. This latter condition is so nearly invariable that in all the thoroughly Bucolic Idylls (i. e. the first eleven, and the 21st) there are but ten instances in 1123 lines of a *spondaic caesura* at the end of the 4th foot ; six of these occur in the 11th Idyll, which may perhaps be accounted for by a desire to express want of refinement in the love-song of the Cyclops. There are many more apparent violations of this rule ; but in them the 4th foot ends with a monosyllabic preposition, or conjunction, or article, so immediately connected with the following word as to destroy the *caesura*. This peculiarity is called the ‘Bucolic Caesura,’ and gives the verses a lighter and prettier movement than that of the ordinary Heroic Hexameter. It is curious that it gives the lines also a striking resemblance in form to the refrain of the wandering minstrels mentioned above :—

ἀν φέρομεν παρὰ τὰς θεοῦ, ἀν ἐκαλέσσατο τήνα.

VIII. Another peculiarity of Sicilian poetry was the refrain verse, such as we find in Idyll 1, in the story of Daphnis, lines 64, 70, &c., and in Idyll 2, lines 17, 22, 27, 69, 75, &c. This occurs also in Aeschylus, in the first chorus of the ‘Suppliants’ : and in Bion’s Epitaph on Adonis :—

αἱ αἰ τὰν Κυθήρειαν· ἀπώλετο καλὸς Ἄδωνις,

and in Moschus’ Elegy on Bion,

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι,

and in their Latin imitators, e. g.

‘Incipe Maenalios mecum, mea tibia, versus—

Ducite ab urbe domum, mea carmina, ducite Daphnin.’

Virg. E. 8.

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Again in Catullus, 61 and 62, in the invocations to Hymen :  
and *ibid.* 64. 328, &c. :

‘Currite, ducentes subtemina, currite, fusi :’

and in Ovid :—

‘Impia quid dubites Deianira mori?’

*Her.* ix.

and

‘Tempora noctis eunt : excute poste seram.’

*Amor.* I. 6, &c.

The number of lines which intervene between each repetition of the refrain seems to be arbitrary.

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*Readings of ZIEGLER'S THEOCRITUS (Third Edition)*  
*compared with KYNASTON'S Fifth Edition.*

## IDYLL I.

- Lines 1, 2. *τήνα, ἃ*  
 6. *χιμάρῳ . . . ἔστε*  
 22. *τῶν Κραναιῶν*  
 30. *κεκονιμένος*  
 46. *πυρναίαις*  
 51. *ἀκρατισμὸν*  
 68. *ποταμοῖο*  
 82. *τί τὸ*  
 96. *λάβρια*  
 97. *λυγίζεῖν*  
 98. *ἢ ρ' οὐκ αὐτὸς*  
 106, 7. Z. places in brackets,  
           so also 108, 111  
 118. *Δωρίδος*  
 128. *φέρειν πακτοῖο*  
 134. Z. places in brackets  
 136. *γαρύσαιντο*  
 143. *ὥς κεν*

## IDYLL II.

- Line 3. *βαρὺν εὖντα*  
 3, 10, 159. *καταδήσομαι*  
 4. *οὐδέποθ' ἔκει*  
 33. *ἀναιδῆ*  
 60. *καθ' ὑπέρτερον, ὥς ἔτι καὶ*  
           *νύξ*  
 61. Z. places in brackets  
 85. *ἐξεσάλαξε*  
 106. *ἐν δὲ μετώπῳ*  
 126. *εὐδὸν τ', εἰ κε μόνον*

*Kynaston's Theocritus.*

## IDYLL III.

- Line 5. *μή τι*  
 21. *καὶ αὐτίκα*  
 23. *ἀμπλέξας*  
 27. *καίκα δῆποθ' ἄνω*  
 28. *δὲ καὶ μεν μενναμένω*  
 31. *ἃ Γροῖα*  
 37. *ἢ βὰ γ' ἰδησῶ*

## IDYLL IV.

23. *ἐς Στομάλιμον*  
 46. *σίτθ' ἃ*

## IDYLL V.

- Line 3. *οὐκ ἀπὸ τῆς κρῆνας; σίττ'*  
           *ἀμνίδες.*  
 14. *οὐ μὲν οὐ*  
 25. *κίναδος . . . ἴσω*  
 49. *κῶνοις*  
 71. *εὐθύνῃς*  
 120. *ἢ δὴ*  
 121. *Γραίας . . . τίλλειν*  
 125. *δὲ τ' οἶσνα*  
 129. *κέχυνται*  
 145. *κερούτιδες*

## IDYLL VI.

- Line 12. *θείσαν*  
 22. *κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν*  
           *ἔνα καὶ γλυκὺν, φ' περ*  
           *δρημι*  
 24. *φέρει ποτὶ*



Line 29. σῖγα

40. after this line Z. reads, in brackets, ἀ πρᾶν ἀμάν-  
τεσσι παρ' Ἰπποκίανι  
ποταύλει.

IDYLL VII.

Line 10. ἀνυμες

46. εὐρυμέδοντος  
59. ταὶ τὰ  
62. εὐπλοος  
70. αὐταῖσιν  
134. οἰναρέαισι  
146. βραβίλοισι  
147. ἐπτάενες  
152. Z. places in brackets

IDYLL VIII.

Line 22. Z. places in brackets

25. Z. gives to Menalcas  
26, 7. Z. gives to Daphnis  
32. Z. places in brackets  
42. καὶ δρύες  
52 f. Z. supposes a hiatus of  
four lines for Daphnis,  
and gives 53-56 to  
Menalcas; see K.'s  
critical note.  
53. Κροίσεια  
56. Σικελικὰν  
56. Z. supposes the loss of a  
stanza by Daphnis and  
Menalcas: 57-60 he  
gives to Daphnis.  
74. λόγον  
92. πρᾶτος παρὰ ποιμέσι Δάφνις.

IDYLL IX.

- Lines 1-6. Z. places in brackets  
6. ἔμποθεν

Line 13. ἐρῶντι

19. ζεῖ  
28. φῖδᾶν  
30. μή ποω  
δλοφύγγονα

IDYLL X.

Line 16. ποταύλει

18. χροῖζεῖθ' ἀ  
19. μωμᾶσθαι  
25. ποεῖτε  
38. ποέων  
48. φεύγοι  
50. ἀρχεσθ' ἀμώνοντας

IDYLL XI.

Line 14. ἀπ' αἰόνος

21. σφριγανωτέρᾳ  
33. ὕπεστι  
42. ἀφίκευσο  
51. σποδῶ  
70. φλασσῶ

IDYLL XIII.

Line 5. ὠμφιτρύωνος

31. ἀροτρα  
48. ἐξεσύβησεν  
61. [ὡς δ' ὀπότ' ἠυγένειος ἀπό-  
προθι λῖς ἑσακούσας]  
62. νεβροῦ φθεγξαμένης τις ἐν  
οὔρεσι, λῖς ἑσακούσας  
63. ἐξ εὐνᾶς σπεύσαι κεν  
64. τοῖος χήρακλῆς τότ'  
68. ναῦς μὲν ἀρμέν'  
72. ἀμθρεῖται

IDYLL XIV.

Line 1. ἄλλα

39. μάστακα δοῖσα  
43. Κένταυρος

- Line 44. εἵκατι· ταὶ δ' ὀκτώ, ταὶ δ'  
ἐννέα, ταὶ δὲ δέκ' ἄλλαι,  
46, 47. ἀλλάλων. οὐδ' εἰ Θρα-  
κιστὶ κέκαρμαι, οἶδε  
60. Z. places in brackets

## IDYLL XV.

- Line 7. ἑκαστοτέρω ἔμ' ἀποικεῖς  
8. τῆνος· ἐπ'  
11. Δίκωνα  
15. τὰ πρόαν  
18. ταύτῃ  
32. παῦε. ὁκοῖα θεοῖς  
37. προτέθεικα  
62. κάλλισται  
76. ὦθει, καὶ τὸ  
98. καὶ πέρυσιν  
103. μαλακαὶ πόδας  
115. πλαθάνω  
121. δεξομενῶν  
139. γεραιτερος  
142. Πελοπηιαδῶν... Πελασγῶ.  
145. τὸ χρῆμα σοφώτερον ἂ  
θήλεια.

## IDYLL XVI.

- Line 4. ἄμμες δὲ βροτοὶ οἶδε  
... αἰδωμεν.

## IDYLL XVII.

- Line 19. αἰολομίτρας  
38. γυναικῶν  
50. ἑᾶς ... τιμᾶς  
70. Ἴσον καὶ, and the line is  
placed in brackets.  
72. ἀπὸ  
120. ἀιδι πάντα  
121. μούνος δὲ  
125. ἰδρυται  
137. ἐκ Διὸς αἰτέω

## IDYLL XVIII.

- Line 20. οὐδὲ μί'  
22. ἄμμες δ' αἰ  
25. τᾶν οὐδ' ἂν  
28. διαφαίνεται  
29. μέγα λῆον  
32. ἐκ ταλάρῳ  
43, 45. πρᾶταί... πρᾶτα

## IDYLL XIX.

- Line 8. ὡς τυτθὸς... ταλικά ποιεῖς

## IDYLL XXI.

- Line 4. ἐπιμύσσησι  
10. τε λῆγα  
18. θλιβομένα  
28. ποιεῖ τοι  
32. οὐ γὰρ νικαξῇ  
42. βεβαῶτα  
45. ἄρτον  
48. τεινόμενον περικλῶμενον  
εὐρὺν  
53. παντᾶ τοι  
56. ἐγὼν  
65. εἰ γάρ με Κνώσσαν

## IDYLL XXII.

66. ὀρθός;  
75. κόλην  
85. ἰδρεῖη  
90. ἐτάραξε  
104. πυγμῇ  
109. στήθεός τε καὶ ἰξὺν  
113. πάσσονα  
121. ἐπὶ λαγόνος  
122. Z. places in brackets  
135. αἰδω  
150. Z. places in brackets  
153. τὰδ' ἔειπα

Line 162. βούλονται κε  
223. δοιδάι.

IDYLL XXIV.

Line 17. ἐξεληθέντες

26. ἔετο

60. ἀκρόχλοον

68. ὥς

93. νέεσθαι

105. ἐπὶ σκοπὸν εἶναι οἰστὸν

112. σοφίσματα

124. ἀνέχεσθαι

127. δέδαεν

IDYLL XXV.

Line 36. ἤέτι

48. ὅστις ἐπ' ἀγρωτῶν γερα-  
ρώτερος

63. ἰδών,

76. ὁθύνεκεν αἰὲν ἔρυντο

77. αἶλιν κού

103. κωλοπέδιλ'

114. θεῶν

Line 137. λεῦσσόν τε

212. στρεπτήν

215. πάρος τί με

216. τοῖα

228. ἐν τρίβῳ ὕλθεντι

236. ὃ μοι ὁ πρὶν

271. πελώριος

IDYLL XXVI.

Line 27. οὐκ ἀλέγω . . . ἀπεχθέμεναι

IDYLL XXVIII.

Line 3. θέρσεις' . . . ὑμάρτη . . .

Νείλεος

5. τυῖδε . . . αἰτήμεθα

6. κἀντιφιλήσομεν

16. ἀπὸ

17. καὶ γάρ τοι

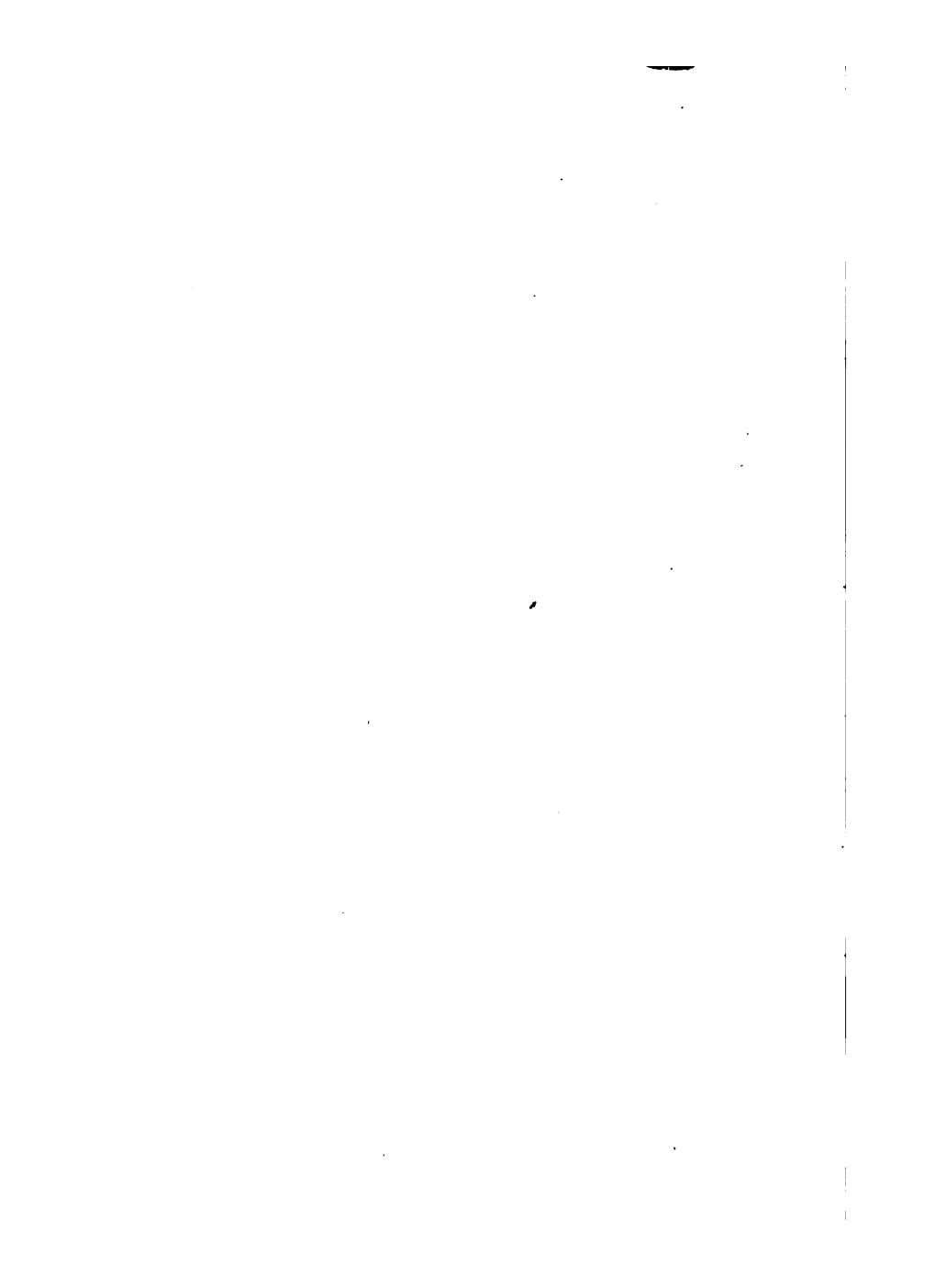
25. φίλων

EPIGRAMS.

iii. 6. καταγρόμενον

Z. omits Epigg. ix, xxii, xxiv.

THEOCRITUS.  
IDYLLS AND EPIGRAMS.



## IDYLL I.

### *Thyrsis and the Goatherd.*

#### *Thyrsis.*

Ἄδ' ἄν τι τὸ ψιθύρισμα καὶ ἃ πίτυς, αἰπόλε, τήνα  
 ἃ ποτὶ ταῖς παγαῖσι μελλισδεται, ἄδ' ὃ καὶ τὸ  
 συρίσδης· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.  
 αἶκα τήνος ἔλη κεραδὺν τράγον, αἶγα τὸ λαψῇ·  
 αἶκα δ' αἶγα λάβη τήνος γέρας, ἔς τ' ἐ καταρρεῖ 5  
 ἃ χίμαρος· χιμάρῳ δὲ καλὸν κρέας ἔστω κ' ἀμέλξης.

#### *Goatherd.*

ἄδιον, ὦ ποιμήν, τὸ τεὸν μέλος, ἢ τὸ καταχῆς  
 τήν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.  
 αἶκα ταὶ Μοῦσαι τὰν οἶδα δῶρον ἄγωνται,  
 ἄρνα τὸ σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη 10  
 τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν δῖν ὕστερον ἀξῇ.

#### *Thyrsis.*

λῆς, ποτὶ τᾶν Νυμφᾶν, λῆς, αἰπόλε, τεῖδε καθίζας,  
 ὧς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρίκαι,  
 συρίσδης ; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ.

#### *Goatherd.*

οὐ θέμις, ὦ ποιμήν, τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν  
 συρίσδην· τὸν Πᾶνα δεδοίκαμες· ἢ γὰρ ἀπ' ἄγρας 16

11. τήνας . . . ἐξείς Ahrens. 13. Ahrens omits this line; cf. te Paley.

τανίκα κεκμακὼς ἀμπαύεται· ἐστὶ δὲ πικρός,  
 καὶ οἱ αἰεὶ δριμύεια χολὰ ποτὶ ῥινὶ κάθηται.  
 ἀλλὰ (τὺ γὰρ δῆ, Θύρσι, τὰ Δάφνιδος ἄλγε' αἰεὶδες,  
 καὶ τὰς βουκολικὰς ἐπὶ τὸ πλέον ἴκεο μοῖσας,) 20  
 δεῦρ', ὑπὸ τὰν πτελέαν ἐσδῶμεθα, τῷ τε Πιρήπῳ  
 καὶ τὰν Κρασιάδων κατεναντίον, ἧπερ ὁ θῶκος  
 τῆνος ὁ ποιμενικὸς καὶ ται δρύνες. αἱ δὲ κ' αἰέσις,  
 ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,  
 αἰγὰ τέ τοι δωσῶ διδυματόκον ἐς τρίς ἀμέλξει, 25  
 ἃ, δὴ ἔχουσ' ἐρίφως, ποταμέλγεται ἐς δύο πέλλας,  
 καὶ βαθὺ κισσύβιον, κεκλυσμένον ἀδέϊ κηρῷ,  
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον  
 τῷ περὶ μὲν χεῖλῃ μαρτύεται ὑψόθι κισσός,  
 κισσὸς ἐλιχρύσφ κεκονισμένος· ἃ δὲ κατ' αὐτὸν 30  
 καρπῷ ἕλιξ εἰλείται ἀγαλλομένα κροκόεντι·  
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα, τέτυκται,  
 ἀσκητὰ πέπλῳ τε καὶ ἄμπυκι. πὰρ δὲ οἱ ἄνδρες  
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος  
 νεικείουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς· 35  
 ἀλλ' ὅκα μὲν τῆνον ποτιδέρκεται ἄνδρα γελᾶσα,  
 ἄλλοκα δ' αὖ ποτὶ τὸν ῥιπτεῖ νόον. οἱ δ' ὑπ' ἔρωτος  
 δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.  
 τοῖς δὲ μέτα γριπεύς τε γέρων, πέτρα τε τέτυκται  
 λεπράς, ἐφ' ἧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει 40  
 ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ ἑοικώς.  
 φαίης κεν γυίων νιν ὅσον σθένος ἐλλοπιεύειν·  
 ὧδέ οἱ ψόθηκαντι κατ' αἰχένα πάντοθεν ἴνες,  
 καὶ πολὺ περ ἐόντι· τὸ δὲ σθένος ἄξιον ἄβας.  
 τυτθὸν δ' ὅσον ἀπωθεν ἀλιτρώτοιο γέροντος. 45

πυρραλαῖς σταφυλαῖσι καλὸν βέβριθεν ἀλωά·  
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαιῖσι φυλάσσει  
 ἥμενος. ἀμφὶ δέ μιν δὺ ἀλώπεκες, ἃ μὲν ἀν' ὄρχως  
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα  
 πάντα δόλον κεύθοισα, τὸ παιδίον οὐ πρὶν ἀνησεῖν 50  
 φατί, πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.  
 αὐτὰρ ὅγ' ἀνθερίκεσσι καλὰν πλέκει ἀκριδοθήραν,  
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πῆρας,  
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.  
 παντᾷ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, 55  
 αἰολίχον τι θέημα· τέρας κέ τυ θυμὸν ἀτύξαι.  
 τῷ μὲν ἐγὼ πορθμεί Καλυδωνίῳ αἰγὰ τ' ἐδωκα  
 ὄνον, καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·  
 οὐδὲ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κείται  
 ἄχραντον. τῷ κέν τυ μάλα πρόφρων ἀρεσαίμαν, 60  
 αἶκα μοι τὸ φίλος τὸν ἐφίμερον ὕμνον αἰέσης.  
 κοῦτι τυ κερτομέω. πόταγ', ὦ 'γαθέ· τὰν γὰρ ἀοιδὰν  
 οὔτι πα εἰς 'Αἶδαν γε τὸν ἐκλεάθοντα φυλαξεῖς.

*Thyrsis.*

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.  
 Θύρσις ὅδ' ὦξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65  
 πᾶ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι;  
 ἢ κατὰ Πηνειῷ καλὰ τέμπεα, ἢ κατὰ Πίνδῳ;  
 οὐ γὰρ δὴ ποταμῷ γε μέγαν ῥόον εἶχετ' Ἀνάπῳ,  
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδρω.  
 ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς. 70  
 τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,  
 τῆνον χῶκ δρυμοῖο λέων ἐκλαυσε θανόντα.

50. τεύχοισα P. 56. Αἰολικὸν P; τοι θᾶμα τέρας τέ τι A. 61.  
 αἰείσαις A. 65. ἄδ' ἢ φωνά A.



ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
πολλοὶ οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,  
πολλοὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
ἦνθ' Ἑρμῆς πρᾶτιστος ἀπ' ὄρεος, εἶπε δέ· Δάφνι,  
τίς τυ κατατρύχει; τίνος, ὦ 'γαθέ, τόσσον ἐρᾶσαι;

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
ἦνθον τοὶ βοῦται, τοὶ ποιμένες, ῥήπολοι ἦνθον, 80  
πάντες ἀνθρωπτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος  
κῆφα, Δάφνι τάλαν, τί νῦν τάκει; ἃ δέ τε κῶρα  
πᾶσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται,

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς,  
ζατεῦσ'· ἃ δύσερός τις ἔγαν καὶ ἀμάχανός ἐστι. 85

\* \* \* \* \*

τῶς δ' οὐδὲν ποτελέξαθ' ὁ βωκόλος, ἀλλὰ τὸν αὐτῷ  
ἄνε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄνε μοίρας.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
ἦνθέ γε μὰν ἀδεία καὶ ἃ Κύπρις γελάοισα, 95  
λάβρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,  
κεῖπε· τὸ θῆν τὸν ἔρωτα κατεύχεο, Δάφνι, λυγίσειν  
ἄρ' οὐκ αὐτὸς ἔρωτος ὑπ' ἀργαλέω ἐλυγίχθης;

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· Κύπρι βαρεῖα, 100  
Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής·  
ἦδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν;  
Δάφνις κῆν ἀτῖδα κακὸν ἔσσεται ἄλγος ἔρωτι.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
οὐ λέγεται τὰν Κύπριν ὁ βωκόλος, ἔρπε ποτ' Ἰδαν, 105

77, 78, 79. A omits. 84, 92, 93. A omits. 85. ζαλῶ σ', ᾗ  
δυσσερός A. 96. λάθρια P; λάθρια μὲν ἐγγελάοισα A.

ἔρπε ποτ' Ἀγχίσαν' τηνὲ δρῦες, ὧδε κύπειρος.

[ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.]

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ῥαίος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει,

καὶ πτῶκας βάλλει, καὶ θηρία πάντα διώκει. 110

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

αὐτὶς ὅπως στασῇ Διομήδεος ἄσσον ἰοῖσα,

καὶ λέγετ' τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχην μοι.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ὦ λύκοι, ὦ θῶες, ὦ ἂν ὥρεα φωλάδες ἄρκτοι, 115

χαίρεθ' ὁ βουκόλος ὕμνιν ἐγὼ Δάφνις οὐκ ἔτ' ἂν ἔλαν,

οὐκ ἔτ' ἂν ἄν δρυμός, οὐκ ἄλσεα. χαῖρ' Ἀρέθουσα,

καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

Δάφνις ἐγὼν ὧδε τήνος, ὁ τὰς βόας ὧδε νομεύων, 120

Δάφνις ὁ τὸς ταύρως καὶ πόρτιας ὧδε ποτῖσδων.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ὦ Πᾶν Πᾶν, εἴτ' ἐσσι κατ' ὥρεα μακρὰ Λυκαίω,

εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ νᾶσον

τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἥρλον, αἰπύ τε σᾶμα 125

τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγατόν.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' ἀοιδᾶς.

ἐνθ' ὦ νᾶξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίσπον

ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.

ἢ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἀἶδος ἔλκομαι ἤδη. 130

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' ἀοιδᾶς.

νῦν ἴα μὲν φορέοιτε βᾶτοι, φορέοιτε δ' ἄκανθαι,

ἀ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·

107, 108. A omits. 110, 111. A omits. 120, 121. A inserts after 130. 125. λίπε μίον Fritzsche. 128. φέρειν παρτοῖο A.

πάντα δ' ἐναλλα γένοιτο, καὶ ἂ πίτυς ὄχνας ἐνείκαι,  
Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὠλαφος ἔλκοι, 135  
κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιτο.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' ἀοιδᾶς.  
χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα  
ἤθελ' ἀνορθῶσαι· τὰ γε μὰν λῖνα πάντα λελοίπη  
ἐκ Μοιρᾶν· χῶ Δάφνις ἔβα ῥόον· ἔκλυσε δῖνα 140  
τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' ἀοιδᾶς.  
καὶ τὸ δίδου τὰν αἶγα, τὸ τὲ σκύφος· ὥς μιν ἀμέλξας  
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι, Μοῖσαι,  
χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ᾄσω. 145

*Goatherd.*

πλήρῃς τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,  
πλήρῃς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις  
ἄδειαν, τέττιγος ἐπεὶ τύ γα φέρτερον ἄδεις.  
ἦνυδε τοι τὸ δέπας· θᾶσαι, φίλος, ὥς καλὸν ὄσδει·  
Ὠρᾶν πεπλυσθαι νιν ἐπὶ κράναισι δοκησεῖς. 150

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136. ὀρθῶν A.

143. ὥς κεν ἀμ. A.

## IDYLL II.

### *Simaetha.*

Πᾶ μοι ταὶ δάφναι ; φέρε, Θέστυλι· πᾶ δὲ τὰ φίλτρα ;  
 στέψον τὰν κελέβαν φοινικέῳ οἶδς ἄώτῳ,  
 ὥς τὸν ἔμδον βαρυνεῖντα φίλον καταθύσομαι ἄνδρα,  
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδὲ ποθίκει,  
 οὐδ' ἔγνω, πότερον τεθνάνκαμες ἢ ζοὶ εἰμές, 5  
 οὐδὲ θύρας ἄραξεν ἀνάρσιος· ἦ ῥά οἱ ἄλλα  
 ῥχετ' ἔχων ὃ τ' Ἔρως ταχινὰς φρένας, ἃ τ' Ἀφροδίτα ;  
 βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν  
 αἴριον, ὥς νιν ἴδω· καὶ μέμψομαι, οἷά με ποιεῖ.  
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλά, Σελάνα, 10  
 φαῖνε καλόν· τὴν γὰρ ποταεῖσομαι ἄσυχᾳ, δαῖμον,  
 τᾷ χθονίᾳ θ' Ἑκάτᾳ, τὰν καὶ σκύλακες τρομέοντι  
 ἐρχομένην νεκύων ἀνά τ' ἡρῶα καὶ μέλαν αἷμα.  
 χαῖρ', Ἑκάτα δασπλήτι, καὶ ἐς τέλος ἄμμιν ὑπάδει,  
 φάρμακα ταῦτ' ἐρδοῖσα χερεῖονα μήτε τι Κίρκης, 15  
 μήτε τι Μηδείας, μήτε ξανθὰς Περιμήδας.  
 ἱγῆ, ἔλκε τὸ τῆνον ἔμδον ποτὶ δῶμα τὸν ἄνδρα.  
 ἄλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε,  
 Θέστυλι· δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι ;

ἦ ῥά γέ τοι <sup>ἀνέμου ἀλίσ</sup> μυσσάρᾳ καὶ τὴν ἐπίχαρμα τέτυγμαι ; 20  
 πάσσω ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὅστιά πάσσω.

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 Δέλφιδος ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
 αἴθω· χῶς αὐτὰ λακεῖ μέγα καππυρίσασα,  
 κήξαπλινος ἀφθῆ, κοῦδὲ σποδὸν εἶδομες αὐτᾶς, 25  
 σὺτω τοι καὶ Δέλφιδος ἐνὶ φλογὶ σάρκ' ἀμαθύνου.

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ὥς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,  
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδος·  
 χῶς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος, ἐξ Ἀφροδίτας 30  
 ὥς κείνος δινοῖτο ποθ' ἀμετέρησι θύρησιν.

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 νῦν θισῶ τὰ πῖτῦρα· τὸ δ', Ἄρτεμι, καὶ τὸν ἐν ᾗδα  
 κινήσῃς κ' ἀδάμαντα, καὶ εἴ τι περ ἀσφαλὲς ἄλλο.  
 Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύνονται. 35  
 ἂ θεὸς ἐν τριόδροις· τὸ χαλκίον ὥς τάχος ἄχει.

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἦνιδε σιγῇ μὲν πόντος, σιγῶντι δ' ἄηται·  
 ἂ δ' ἐμὰ οὐ σιγῇ στέρνων ἐντοσθεν ἀνία,  
 ἀλλ' ἐπὶ τήνῃ πᾶσα καταίθομαι, ὅς με τάλαιναν 40  
 ἀντὶ γυναικὸς ἔβηκε κακὰν καὶ ἀπάρθενον ἦμεν.

\* \* \* \* \*

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. 52  
 τοῦτ' ἀπὸ τᾶς χλαῖνας τὸ κράσπεδον ὤλεσε Δέλφιδος,  
 ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.  
 αἰ αἰ, ἔρως ἀνιάρé, τί μεν μέλαν ἐκ χροῦς αἷμα 55

24. λάκων μέγων ἑκπυρος ᾗσε A. 28-31 incl. A places after 41.

33. τὰ δ' Ἄρτεμι καὶ τὸν ἀναιδῆ κινήσαι κ' A ; τὰ δ' Ἄρτεμι καὶ τὸν ἐν ᾗδα κινήσαι κ' P.

ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας ;  
 ἱὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 σαῦραν τοι τρήψασα, κακὸν ποτὸν αὔριον οἰσῶ.  
 Θέστυλι, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαζον  
 τᾶς τήνω φλῖας καθυπέρτερον, ἥς ἔτι καὶ νῦν 60  
 ἐκ θυμῷ δέδεμαι· ὃ δέ μεν λόγον οὐδένα ποιεῖ·  
 καὶ λέγ' ἐπιθύζουσα τὰ Δέλφιδος ὅστιά μάσσω.

ἱὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 νῦν δὴ μούνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω ;  
 ἐκ τίνος ἄρξωμαι ; τίς μοι κακὸν ἀγαγε τοῦτο ; 65  
 ἦνθ' ἂ τῷ ὑβούλοιο καναφόρος ἄμμιν Ἀναξῶ  
 ἄλσος ἐς Ἀρτέμιδος· τᾷ δὴ τόκα πολλὰ μὲν ἄλλα  
 θηρία πομπέεσκε περισταδόν, ἐν δὲ λείαινα.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελᾶνα.  
 καὶ μ' ἂ Θευμαρίδα Θρᾷσσα, τροφὸς ἂ μακαρίτις, 70  
 ἀγχίθυρος ναλοῖσα, κατεύξατο, καὶ λιτάνευσε  
 τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μέγαλοιτος  
 ὠμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,  
 κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελᾶνα. 75  
 ἦδη δ' εὔσα μέσαν κατ' ἁμαξιτόν, ἃ τὰ Λύκωνος,  
 εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.  
 τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,  
 στήθεα δὲ στίλβοντα πολὺ πλέον, ἢ τύ, Σελᾶνα,  
 ὥς ἀπὸ γυμνασλοῖο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελᾶνα.  
 χῶς ἴδον, ὥς ἐμάνην, ὥς μεν πέρι θυμὸς ἰάφθη

61. A. omits.  
 Θευχάρηλα P.

65. ἐκ τήνω δ' ἀρξῶ A.

70. Θευχάρηλα A ;

δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κούτέ τι πομπᾶς  
 τήνας ἐφρασάμαν, οὐθ' ὥς πάλιν οἰκαδ' ἀπήνθον  
 ἔγνων· ἀλλὰ μέ τις καπυρᾶ νόσος ἐξαλάπαξε· 85  
 κείμεν δ' ἐν κλιντῇρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
 καὶ μεν χρῶς μεν ὁμοῖος ἐγίνετο πολλάκι θάψω· *was low*  
 ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ *downy yellow*  
 ὅστι' ἔτ' ἦς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέρασα, 90  
 ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾶδεν ;  
 ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος αὐτο φεύγων.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
 χούτω τᾷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα·  
 εἰ δ' ἄγε Θέστυλί μοι χαλεπᾶς νόσω εὐρέ τι μῆχος. 95  
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μοιοῖσα  
 τήρησον ποτὶ τὰν Τιμαγῆτοιο παλαίστραν·  
 τηρεῖ γὰρ φοιτῇ, τηρεῖ δέ οἱ ἀδὺ καθῆσθαι.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
 κῆπεί κτ' νιν ἐόντα μάθης μόνον, ἄσυχ' α νεύσον, 100  
 κῆφ', ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφάγεο τᾷδε.  
 ὥς ἐφάμαν· ἃ δ' ἦνθε, καὶ ἄγαγε τὸν λιπαρόχρων  
 εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ μιν ὥς ἐνόησα  
 ἄρτι θύρας ἑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα, 105  
 πᾶσα μεν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ  
 ἰδρώς μεν κοχύδεσκειν ἴσον νοτίαισιν ἐέρσαις,  
 οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ  
 κυνζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·  
 ἀλλ' ἐπάγην δαγῶδι καλὸν χροῶ πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πῆξας  
ἔζετ' ἐπὶ κλινητῇρι, καὶ ἐζόμενος φάτο μῦθον·  
ἦ ῥά με, Σιμαίθα, τόσον ἐφθασας, ὅσον ἐγὼ θην  
πρᾶν ποκα τὸν χαρίεντα τρέχων ἐφθασσα Φιλῖνον, 115  
ἐς τὸ τεδὺν καλέσασα τόδε στέγος, ἧ με παρήμην.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
ἦνθον γὰρ κῆγών, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,  
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,  
μῦλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120  
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,  
πάντοσε πορφυρέσσι περιζώστρησιν ἐλικοτάν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
καὶ κ' εἰ μὲν μ' ἐδέχεσθε, τάδ' ἧς φίλα· καὶ γὰρ ἐλαφρὸς  
καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῖμαι. 125  
εὐδὸν κα, μόνον εἰ τὸ καλὸν στόμα τεῦς ἐφίλασα,  
εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἂ θύρα εἶχετο μοχλῶ,  
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὕμέας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.  
νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρῶτον ὀφείλειν, 130  
καὶ μετὰ τὰν Κύπριν τύ με δευτέρᾳ ἐκ πυρὸς εἴλεν,  
ᾧ γύναι, ἐσκαλέσασα τεδὺν ποτὶ τοῦτο μέλαθρον,  
αὕτως ἡμίφλεκτον Ἔρως δ' ἄρα καὶ Λιπαραῖον  
πολλάκις Ἀφαιστόιο σέλας φλογερώτερον αἶθει.

\* \* \* \* \*

νῦν δέ τε δωδεκαταῖος ἄφ' ὧτέ νιν οὐδὲ ποτεῖδον. 157  
ἦ ῥ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;  
νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κῆμὲ  
λυπῇ, τὰν Ἀἰδαιο πύλαν, ναὶ Μοῖρας, ἀραξεῖ. 160



τοιά οἱ ἐν κίστῃ κακὰ φάρμακα φαμί φυλάσσειν,  
'Ασσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

'Αλλὰ τὸ μὲν χαίροισα ποτ' Ὀκέανον τρέπε πώλους,  
ποτνί. ἐγὼ δ' οἶσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν.  
χαῖρε, Σελαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165  
ἀστέρες, εὐκῆλοιο κατ' ἄντυγα Νυκτὸς ὁπαδοί.

# IDYLL III.

## *Amaryllis.*

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα· ταὶ δέ μοι αἶγες  
βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.  
Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,  
καὶ ποτὶ τὰν κρᾶναν ἄγε, Τίτυρε· καὶ τὸν ἐνὸρχαν  
τὸν Λιβυκὸν κνάκων· φυλάσσεο, μὴ τυ κορύψῃ. 5

ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκ ἔτι τοῦτο κατ' ἄντρον  
παρκύπτουσα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;  
ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,  
νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποιησεῖς.

ἦνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθέϊλον, 10  
ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὖριον ἄλλα τοι οἶσῶ.

θασαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν  
ἂ βομβεύσα μέλισσα, καὶ ἐς τεδὺν ἄντρον ἰκοίμαν,  
τὸν κισσὸν διαδύς καὶ τὰν πτέρυν, ᾗ τὸ πυκάσδῃ.

νῦν ἔγνω τὸν Ἑρῶτα· βαρὺς θεός· ἦ ῥα λεαίνας 15  
μαζὸν ἐθήλαζε, δρυμῶ τέ μιν ἔτραφε μάτηρ·  
ὅς με κατὰσμύχων καὶ ἐς ὀστίον ἄχρῃς ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ  
νύμφα, πρόσπτυξάι με τὸν αἰπόλον, ὥς τυ φιλάσω.

ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις. 20

τὸν στέφανον τῖλαί με καταντίκα λεπτά ποιησεῖς,  
τόν τοι ἐγών, Ἀμαρυλλί φίλα, κισσοῖο φυλάσσω,  
ἐμπλέξας καλύκεσσι καὶ εὐδόμοισι σελίνοις.

ὦ μοι ἐγώ, τί πάθω ; τί ὁ δύσσοος ; οὐχ ὑπακούεις ;  
οὐ γάρ σ' οὐδὲν τὰν βαίταν ἀποδὺς ἐς κύματα τῆνῳ ἀλεῦμαι, 25  
ὥπερ τῶς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς.  
καῖκα μὴ 'ποθάνω, τό γε μὰν τεδν ἀδὺν τέτυκται.

ἐγνων πρᾶν, ὅκ' ἐμόλγε μεμναμένῃ εἰ φιλέεις με,  
οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα,  
ἀλλ' αὐτῶς ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ Ἀγροῖῳ τάλαθέα κοσκινόμαντις,  
ἀ πρὰν ποιολογεῦσα παραιβάτις, οὐνεκ' ἐγὼ μὲν  
τὴν ὄλος ἔγκειμαι· τὸ δέ μεν λόγον οὐδένα ποιῇ.  
ἦ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,  
τάν με καὶ ἡ Μέρμνωνος ἐριθακίς ἡ μελανόχρως 35  
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἄρά γ' ἰδησῶ  
αὐτάν ; ῥεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθεῖς·  
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστί.

Ἴππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι, 40  
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυν· ἡ δ' Ἀταλάντα  
ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρυνος ἄγε Μελάμπους  
ἐς Πύλον· ἡ δὲ Βίαντος ἐν ἀγκοίνῃσιν ἐκλίνθη,  
μάτηρ ἡ χαρίεσσα περίφρονος Ἀλφεισιβοίης. 45

τὰν δὲ καλὰν Κυθέρειαν ἐν ὥρεσι μᾶλα νομεύων

21, 2, 3, 4. A inserts after 8. 28. ὅκα μὲν μεμναμένῃ A and P.  
29. ποτιμαζόμενον πλατάγησεν P. 30. ὁμάλῳ A ; ὁμαλῳ P.

οὐχ οὕτως Ὡδωνις ἐπὶ πλέον ἀγαγε λύσσας,  
 ὥστ' οὐδὲ φθίμενόν μιν ἄτερ μαζοῖο τίθητι ;  
 ζαλωτὸς μὲν ἐμὴν ὁ τὸν ἄτροπον ὕπνον ἰάων  
 Ἐνδυμίων· ζαλῶ δέ, φίλα γύναι, Ἰασίωνα, 50  
 ὃς τοσσῆν' ἐκύρησεν, ὅς' οὐ πευσεῖσθε βέβαλοι.  
 ἀλγέω τὰν κεφαλάν· τὴν δ' οὐ μέλει· οὐκ ἔτ' αἰίδω,  
 κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.  
 ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

## IDYLL IV.

### *Battus and Corydon.*

*Battus.*

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες ; ἡ ῥα Φιλώνδα ;

*Corydon.*

οὐκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

*Battus.*

ἡ πὰ ψε κρύβδαν τὰ ποθέσπερα πᾶσας ἀμέλγες ;

*Corydon.*

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία, κῆμὲ φυλάσσει.

*Battus.*

αὐτὸς δ' ἐς τίν' ἀφαντος ὁ βοκόλος ὄχρετο χώραν ; 5

*Corydon.*

οὐκ ἄκουσας ; ἄγων νιν ἐπ' Ἀλφεὸν ὄχρετο Μίλων.

*Battus.*

καὶ πόκα τῆνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπάπει ;

*Corydon.*

φαντί νιν Ἑρακλῆϊ βίην καὶ κάρτος ἐρίσδεν.

*Battus.*

κῆμ' ἔφαθ' ἂ μάτηρ Πολυδεύκεος ἦμεν ἀμείνω. 9

*Corydon.*

κῶχ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μᾶλα.

*Battus.*

πέισαι κεν Μίλων καὶ τῷς λύκος αὐτίκα λυσσῆν.

*Corydon.*

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι ὦδε ποθεῦντι.

*Battus.*

δειλαῖαί γ' αὐται, τὸν βουκόλον ὥς κακὸν εὔρον.

*Corydon.*

ἦ μὰν δειλαῖαί γε· καὶ οὐκέτι λῶντι νέμεσθαι.

*Battus.*

τήνας μὲν δὴ τοι τῆς πόρτιος αὐτὰ λέλειπται 15  
τῶστιά. μὴ πρῶκας σιτίζεται, ὥσπερ ὁ τέττιξ;

*Corydon.*

οὐ δ᾽ ἄν' ἄλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω,  
καὶ μαλακῷ χόρτοιο καλὰν κώμυθα δίδωμι·  
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

*Battus.*

λεπτὸς μὰν χῶ ταῦρος ὁ πυρρίχος· αἶθε λάχοιεν 20  
τοὶ τῷ Λαμπριάδα τοὶ δαμόται, ὅκκα θύωντι  
τῇ Ἥρᾳ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

*Corydon.*

καὶ μὰν ἐς τὸ Μάλιμνον ἐλαύνεται, ἐς τε τὰ Φύσκω,  
καὶ ποτὶ τὸν Νήαιθον· ὅπῃ καλὰ πάντα φύονται,  
αἰγίπυρος, καὶ κυῖζα, καὶ εὐώδης μελίτεια. 25

*Battus.*

φεῦ, φεῦ· βασεῦνται καὶ ταὶ βόες, ᾧ τάλαν Αἰγῶν,  
εἰς Ἀἶδαν, ὅκα καὶ τὸ κακῆς ἡράσσοιο νίκας·  
χὰ σῦριγξ εὐρώτι παλύνεται, ἂν ποκ' ἐπάξῃ.

*Corydon.*

οὐ τήνα γ', οὐ Νύμφας· ἐπεὶ ποτὶ Πίσαν ἀφέρπων  
δῶρον ἐμὴν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30

22. κακοφράσμων P. 23. ἐς στομάλιμνον A and P. 24. Ναῖαιθον, ὅπει Α.

κῆϋ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρῳ.  
 αἰνέω τάν τε Κρότωνα (καλὰ πόλις ἃ τε Ζάκυνθος)  
 καὶ τὸ ποταῶον τὸ Λακίνιον, ἔπερ ὁ πύκτας  
 Αἶγων ὀγδῶκοντα μόνος κατεδαίσατο μάζας.  
 τηνεὶ καὶ τὸν ταῦρον ἀπ' ὄρεος ἄγε πιάζας 35  
 τᾶς ὀπλᾶς, κῆδωκ' Ἀμαρυλλίδι· ταὶ δὲ γυναικες  
 μακρὸν ἀνᾶυσαν, χῶ βουκόλος ἐξεγέλασεν.

*Battus.*

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας  
 λασεύμεσθ'· ὅσον αἶγες ἐμὶν φίλαι, ὅσον ἀπέσβας.  
 αἶ αἶ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

*Corydon.*

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσειε' ἄμεινον.  
 ἐλπίδες ἐν ζωοῖσιν· ἀνέλπιστοι δὲ θανόντες.  
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἰθριος, ἄλλοκα δ' ὕει.

*Battus.*

θαρσέω· βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας  
 τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ Λέπαργος. 45

*Corydon.*

σίττ', ὦ Κυμαίθα, ποτὶ τὸν λόφον· οὐκ ἐσακούεις;  
 ἤξῳ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,  
 εἰ μὴ ἄπει τουτῶθεν· ἴδ' αὖ πάλιν ἄδε ποθέρει.  
 αἰθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

*Battus.*

θᾶσαι μ', ὦ Κορύδων, ποτῶ Διός· ἃ γὰρ ἄκανθα 50  
 ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθείαι  
 τὰτρακτυλλίδες ἐντί· κακῶς ἃ πόρτις ὀλοιο·  
 ἐς ταῦταν ἐτύπην χασμεύμενος. ἦ ρά γε λεύσσεις;

32. αἰνέω. ἃ τε Κρότωνα καλεῖ πόλις ἃ τε Ζ. Α. 45. ΚΟΡ. σίτθ'  
 ὁ Α. Α. 49. πατάξω Α; ὥς τυ πάταξα! Fritzsche.

*Corydon.*

ναί, ναί, τοῖς δυνέεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

*Battus.*

ὄσσιχόν ἐστι τὸ τύμμα, καὶ ἀλίκον ἄνδρα δαμάσδει. 55

*Corydon.*

εἰς ὄρος ὄκχ' ἔρπης, μὴ νήλιπος ἔρχεο, Βάττε·  
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

\* \* \* \* \*

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56. ἀνάλιπος A and P.



19  
IDYLL V.

*Comatas and Lacon.*

*Comatas.*

Αἶγες ἑμαί, τήνων τὸν ποιμένα τόνδε Σιβύρτα  
φεύγετε, τὸν Λάκωνα· τό μεν νάκος ἐχθρὸς ἔκλεψεν.

*Lacon.*

οὐκ ἀπὸ τᾶς κράνας σίττ' ἀμνίδες ; οὐκ ἐσορήτε  
τόν μεν τὰν σύριγγα πρῶαν κλέψαντα Κομάταν ;

*Comatas.*

τὰν ποίαν σύριγγα ; τὴ γὰρ πόκα, δῶλε Σιβύρτα, 5  
ἐκτάσα σύριγγα ; τί δ' οὐκέτι σὺν Κορύδωνι  
ἄρκει τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι ;

*Lacon.*

τὰν μοι ἔδωκε Λύκων, ᾧ 'λεύθερε. τὴν δὲ τὸ ποῖον  
Λάκων ἀγκλέψας ποκ' ἔβα νάκος ; εἰπέ, Κομάτα·  
οὐδὲ γὰρ Εὐμάρq τῷ δεσπότηq ἦς τι ἐνεύδειν. 10

*Comatas.*

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε  
ταῖς Νύμφαις τὰν αἶγα· τὴ δ', ᾧ κακέ, καὶ τόκ' ἐτάκεν  
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

*Lacon.*

οὐ μαῦτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ σέ γε Λάκων  
τὰν βαίταν ἀπέδυσ' ὁ Καλαίθιδος· ἥ κατὰ τήνας 15

τὰς πέτρας, ὦ ἄνθρωπε, μανείς ἐς Κρᾶθιν ἀλοίμαν.

*Comatas.*

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὦ ἄγαθέ, Νύμφας,  
αἴτε μοι Ἰλαοὶ τε καὶ εὐμενέες τελέθουσιν,  
οὗτε τὴν σύριγγα λαθὼν ἔκλεψε Κομάτας.

*Lacon.*

αἶ τοι πιστεύσασμαι, τὰ Δάφνιδος ἄλγε' ἀροίμαν. 20  
ἀλλ' ὦν αἶκα λῆς ξριφον θέμεν, ἐστὶ μὲν οὐδὲν  
ἱερόν, ἀλλ' ἄγε τοι διαείσομαι, ἔστε κ' ἀπείληψ.

*Comatas.*

ὅς ποκ' Ἀθαναίᾳ ξριν ἤρισεν· ἦνδ' ἐκεῖται  
ᾧριφος· ἀλλ' ἄγε, καὶ τὸν εὐβοτον ἀμνὸν ἔρειδε.

*Lacon.*

καὶ πῶς, ὦ κινάδευ, τάδε γ' ἔσσεται ἐξ ἴσου ἄμμυν; 25  
τίς τρήχας ἀντ' ἐρίων ἐποκίξατο; τίς δέ, παρεύσας  
αἰγὸς πρωτοτόκοιο, κακὰ κύν' ἀμέλγειν;

*Comatas.*

δοτὶς νικασεῖν τὸν πλατίον, ὥς τὸν πεποίθεις  
σφᾶξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὗτοι  
ᾧριφος ἰσοπαλὴς· τυῖδ' ὁ τράγος οὗτος, ἔρισδε. 30

*Lacon.*

μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλλεαι· ἄδιον ἄσῃ  
τῷδ' ὑπὸ τὰν κότινον καὶ ἄλσεα ταῦτα καθίζας.  
ψυχρὸν ὕδωρ τῇνι καταλείβεται· ὦδε πεφύκει  
ποία, χαῖ στίβας ἄδε, καὶ ἀκριδὲς ὦδε λαλεῖντι.

*Comatas.*

ἀλλ' οὗτοι σπεύδω· μέγα δ' ἄχθομαι, εἰ τὸ με τολμῆς  
ὁμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὅν ποκ' ἐόντα 36

17. οὐδ' αὐτὸς A. 23. ποτ' Ἀθαναίαν A and P. 24. ὀρισδε A.  
25. κινάειδε, τάδ' A. 28. ὥς τὸν, πεποίθει P. 30. τοι, ἴδ' ὁ  
τράγος οὗτος ἐρίσδε A.

παῖδ' ἔτ' ἐγὼν ἐδίδασκον· ἰδ' ἂ χάρις ἐς τί ποθήρπει.  
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

\* \* \* \* \*

*Comatas.*

οὐχ ἐρψῶ τηρεῖ· τουτεῖ δρῦες, ὦδε κύπειρος, 45  
ὦδε καλὸν βομβεῖντι ποτὶ σμάνεσσι μέλισσαι·  
ἐνθ' ὕδατος ψυχρῶ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρει  
δρυιχες λαλαγεῦντι· καὶ ἂ σκιὰ οὐδὲν ὁμοία  
τῇ παρὰ τίν' βάλλει δὲ καὶ ἂ πίτυς ὑψόθε κώνως.

*Lacon.*

ἦ μὰν ἀρνακίδας τε καὶ εἷρια τεῖδε πατησεῖς, 50  
αἰκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι  
ταὶ παρὰ τιν ὄσδουτι κακώτερον ἢ τύ περ ὄσδεις.  
στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος  
ταῖς Νύμφαις· στασῶ δὲ καὶ ἁδέος ἄλλον ἐλαίω.

*Comatas.*

αἱ δέ κε καὶ τὸ μόλῃς, ἀπαλὰν πτέριν ὦδε πατησεῖς, 55  
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν  
δέρματα, τῶν παρὰ τιν μαλακώτερα πολλάκις ἀρνῶν.  
στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,  
ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχούσας.

*Lacon.*

αὐτόθε μοι ποτέρισδε, καὶ αὐτόθε βωκολιάσδευ. 60  
τὰν σαυτῷ πατέων, ἔχε τὰς δρύας· ἀλλὰ τίς ἄμμε  
τίς κρινεῖ; αἰθ' ἐνθοι ποθ' ὁ βουκόλος ὦδ' ὁ Λυκώπας.

*Comatas.*

οὐδὲν ἐγὼ τήνῳ ποτιδένουμαι· ἀλλὰ τὸν ἄνδρα,  
αἱ λῆς, τὸν δρυτόμον βωστροήσομες, ὅς τὰς ἐρείκας  
τήνας τὰς παρὰ τιν ξυλοχίζεται· ἐστὶ δὲ Μόρσων. 65

*Lacon.*

βωστρέωμες.

*Comatas.*

τὸ κάλει νιν.

*Lacon.*

ἴθ', ὦ ξένε, μικκὸν ἀκουσον  
 τεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων  
 βουκολιαστάς ἐστι. τὸ δ', ὦ φίλε, μήτ' ἐμέ, Μόρσων,  
 ἐν χάριτι κρίνῃς, μήτ' ὦν τὴν γὰ τοῦτον ὀνάσῃς.

*Comatas.*

ναί, ποτὶ τῶν Νυμφῶν, Μόρσων φίλε, μήτε Κομάτα  
 τὸ πλέον ἰθύνης, μήτ' ὦν τὴν γὰ τῶδε χαρίζῃ. 71  
 ἄδε τοι ἂ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα·  
 Εὐμάρα δὲ τὰς αἶγας ὀρήῃς, φίλε, τῷ Συβαρίτα.

*Lacon.*

μή τὴν τις ἡρώτη, ποττῷ Διός, αἶτε Σιβύρτα,  
 αἶτ' ἐμόν ἐντι, κάκιστε, τὸ ποίμνιον; ὥς λάλος ἐσσί. 75

*Comatas.*

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω  
 κούδεν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

*Lacon.*

εἴα λέγ', εἴ τι λέγεις· καὶ τὸν ξένον ἐς πόλιν αὖθις  
 ζῶντ' ἄφες· ὦ Παιάν, ἡ στωμύλος ἦσθα, Κομάτα.

*Comatas.*

ταὶ Μοῖσαι με φιλεῦντι πολὺ πλέον ἢ τὸν αἰοιδὸν 80  
 Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρὶν ποτ' ἔθυσα.

*Lacon.*

καὶ γὰρ ἐμ' ὠπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ  
 κριδὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

\* \* \* \* \*

*Comatas.*

σίττ' ἀπὸ τὰς κοτίνω, τὰ μὴκάδες· ὦδε νέμεσθε, 100  
ὥς τὸ κάταντες τοῦτο γεώλοφον, αἶ τε μυρῖκαι.

*Lacon.*

οὐκ ἀπὸ τὰς δρυὸς οὔτος ὁ Κώνναρος, ἀ τε Κιναίθα,  
τουτέϊ βοσκησείσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος ;

*Comatas.*

ἔστι δέ μοι γαυλὸς κυπαρίσσιος, ἔστι δὲ κρατήρ,  
ἔργον Πραξιτέλεος· τῇ παιδί δὲ ταῦτα φυλάσσω. 105

*Lacon.*

χάμῃν ἔστι κύων φιλοποίμνιος, δς λύκος ἄγχει·  
δν τῷ παιδί δίδωμι, τὰ θηρία πάντα διώκειν.

*Comatas.*

ἀκρίδες, αἶ τὸν φραγμὸν ὑπερπαθῆτε τὸν ἄμῶν,  
μή μεν λωβασείσθε τὰς ἀμπέλους· ἐντὶ γὰρ ἀβαί.

*Lacon.*

τοὶ τέττιγες, ὀρήτε, τὸν αἰπόλον ὥς ἐρεθίζω· 110  
οὔτω χυμές θην ἐρεθίζετε τὼς καλαμεντάς.

*Comatas.*

μισέω τὰς δασυκέρκος ἀλώπεκας, αἶ τὰ Μίκωνος  
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

*Lacon.*

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἷ, τὰ Φιλώνδα  
οὔκα κατατρώγοντες, ὑπανέμιοι φορέονται. 115

\* \* \* \* \*

*Comatas.*

ἤδη τις, Μόρσων, πικραίνεται· ἢ οὐχὶ παρήσθεν ; 120  
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

*Lacon.*

κῆγὼ μὲν κνίζω, Μόρσων, τινά· καὶ τὸ δὲ λεύσσεις.  
ἐνθῶν τὰν κυκλάμινον ὄρυσσέ νυν ἐς τὸν Ἄλεντα.

*Comatas.*

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δέ, Κρᾶθι,  
οἶνψ πορφύροις, τὰ δέ τοι σία καρπὸν ἐνεύκαι. 125

*Lacon.*

ρείτω χά Συβαρίτις ἐμὴν μέλι· καὶ τὸ πότορθρον·  
ἀ παῖς ἀνθ' ὕδατος τῇ κάλπιδι κηρία βάψαι.

*Comatas.*

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἰγίλον αἶγες ἔδουσι,  
καὶ σχῖνον πατέουσι, καὶ ἐν κομάροισι κέονται.

*Lacon.*

ταῖσι δ' ἐμαῖς ὅτεσσι πάρεστι μὲν ἃ μελίτεια 130  
φέρβεσθαι, πολλὰς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

\* \* \* \* \*

*Comatas.*

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδειν,  
οὐδ' ἐποπας κύκνοισι· τὴν δ' ᾧ τάλαν, ἐσσι φιλεχθής.

*Morson.*

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δέ, Κομάτα,  
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὴν δὲ θύσας  
ταῖς Νύμφαις, Μόρσωνι καλὸν κρέας αὐτίκα πέμψον. 140

*Comatas.*

πεμφῶ, ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων  
νῦν ἀγέλα· κήγων γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ  
κατῶ Λάκωνος τῷ ποιμένος, ὅττι ποτ' ἦδη  
ἀνυσάμαν τὰν ἀμνόν· ἐς οὐρανὸν ὕμιν ἀλεῦμαι.  
αἶγες ἐμαὶ θαρσεῖτε κερουχίδες· αὐριον ὕμμε 145  
πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἐνδοθι λίμνας.

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126. χά Σύβαρις A. 129. κέχυνται A. 136, 137. A gives  
to Morson. 146. κράνας P.

## IDYLL VI.

### *Daphnis and Damoetas.*

Δαμοίτας καὶ Δάφνις ὁ βουκόλος εἰς ἓνα χώρον  
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἧς δ' ὁ μὲν αὐτῶν  
πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κρᾶναν δέ τιν' ἄμφω  
ἐζόμενοι θέρεος μέσῳ ἄματι τοιάδ' ἄειδον.  
πρῶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρῶτος ἔρισθεν 5  
*Daphnis.*

βάλλει τοι, Πολύφαμε, τὸ ποίμνιον ἃ Γαλάτεια  
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῖσα·  
καὶ τύ νιν οὐ ποθόρησθα τάλαν, τάλαν, ἀλλὰ κάθῃσαι  
ἀδέα συρσίδων. πάλιν ἄδ', Ἴδε, τὰν κύνα βάλλει,  
ἃ τοι τὰν δῖων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10  
εἰς ἄλα δερκομένα· τὰ δέ νιν καλὰ κύματα φαίνει  
ἄσυχᾳ καχλάζοντος ἐπ' αἰγιαλοῖο θεοίσσῃ.  
φράξεο, μὴ τὰς παιδὸς ἐπὶ κυάμαισιν ὀρούσῃ  
ἐξ ἄλδς ἐρχομένας, κατὰ δὲ χροᾶ καλὸν ἀμύξῃ.  
ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15  
ταὶ καπυραὶ χυῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·  
καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει·  
καὶ τὸν ἀπὸ γραμμῆς κινεῖ λίθον· ἧ γὰρ ἔρωτι  
πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.

τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶδεν· 20  
*Damoetas.*

εἶδον, ναὶ τὸν Πάνα, τὸ ποίμνιον ἀνὶκ' ἔβαλλε,  
κοῦτι λάθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ᾧ ποθορῶμι  
ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλειμος, ἔχθρ' ἀγορεύων,  
ἐχθρὰ φέροίτο ποτ' οἶκον, ὅπως τεκέεσσι φυλάσσοι.  
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρῃμι, 25  
ἀλλ' ἄλλαν τινὰ φαμί γυναικ' ἔχεν· ἃ δ' αἰοῖσα  
ζαλοῖ μ', ὦ Παιάν, καὶ τάκεται· ἐκ δὲ θαλάσσας  
οἰστρῇ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.  
σίξαι δ' ὑλακτεῖν νιν καὶ τῇ κυνὶ καὶ γάρ, ὅκ' ἥρων  
αὐτᾶς, ἐκνυζᾷτο ποτ' ἰσχία ῥύγχος ἔχοισα. 30  
ταῦτα δ' ἴσως ἐσορεῦσα ποιεῦντά με πολλάκι πεμψεῖ  
ἄγγελον. αὐτὰρ ἐγὼ κλάξῃ θύρας, ἔστε κ' ὁμόσση  
αὐτὰ μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.  
καὶ γὰρ θῆν οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.  
ἢ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, (ἣς δὲ γαλάνα) 35  
καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μεν ἃ μία κῶρα  
(ὥς παρ' ἐμὶν κέκριται) κατεφαίνετο· τῶν δέ τ' ὀδόντων  
λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθιο.  
ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον.  
ταῦτα γὰρ ἃ γραία με Κοτυπταρὶς ἐξεδίδαξεν. 40°  
τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλασε·  
χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.  
αὐλεῖ Δαμοίτας, σύρισθε δὲ Δάφνις ὁ βώτας·  
ᾠρχεῦντ' ἐν μαλακῇ ταὶ πόρτιες αὐτίκα ποῖα·  
νίκη μὰν οὐδαλλος, ἀνήσασται δ' ἐγένοντο. 45

20. καλὸν αἶδεν P. 22. κοῦ μ' ἔλαθ' P. 24. φυλάξῃ P.  
29. σίξα Fritz. 40. After this line Fritz. inserts [ἃ πρᾶν  
ἀμάντισσι παρ' Ἰπποκρίωνι ποταύλει].



## IDYLL VII.

### *Simichidas and Lycidas.*

Ἦς χρόνος ἀνίκ' ἐγώ τε καὶ Εὐκριτος ἐς τὸν Ἄλευτα  
 εἵρπομες ἐκ πόλιος· σὺν δὲ τρίτος ἄμιν Ἀμύντας·  
 τῇ Διοί γάρ ἔτευχε θαλύσια καὶ Φρασίδαμος·  
 κἀντιγένης, δύο τέκνα Λυκάπεος· εἴ τί περ ἐσθλὸν  
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας δὲ καὶ αὐτῷ 5  
 Χάλκωνος, Βούρινναν δὲ ἐκ ποδὸς ἄνυσε κράναν,  
 εὖ ἐνερεισάμενος πέτρῃ γόνυ· ταὶ δὲ παρ' αὐτὰν  
 αἰγυριοὶ πετέλαι τε ἐϋσκιον ἄλσος ὕφαινον,  
 χλωροῖσιν πετάλοισι κατηρεφέες κομόωσαι.  
 κοῦπω τὰν μεσάταν ὁδὸν ἄνομες, οὐδὲ τὸ σῆμα 10  
 ἄμιν τῷ Βρασίλῃ κατεφαίνετο· καὶ τιν' ὁδίταν  
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὗρομες ἄνδρα,  
 οὖνομα μὲν Λυκίδαυ, ἧς δ' αἰπόλος· οὐδέ κέ τις μιν  
 ἡγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔζοχ' ἐφίκει.  
 ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο 15  
 κυκλὸν δέρμ' ὥμοισι, νέας ταμίσιοιο ποτόσδον·  
 ἀμφὶ δὲ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος  
 ζωστήρι πλακερῷ· ροικὰν δ' ἔχεν ἀγριελαίῳ  
 δεξιτερῇ κορύναν, καὶ μ' ἀτρέμας εἶπε σεσαρῶς  
 ὄμματι μειδιῶντι, γέλος δὲ οἱ εἶχετο χεῖλες· 20

Σιμιχίδα, πῆ δὴ τὸ μεσαμέριον πόδας ἔλκεις,  
 ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαῖσι καθεύδει,  
 οὐδ' ἐπιτυμβιδιοὶ κορυδαλλίδες ἡλαίνονται ;  
 ἢ μετὰ δαῖτα κλητὸς ἐπέγεται ; ἢ τινος ἀστῶν  
 λανδὸν ἐπι θρώσκεῖς ; ὥς τεῦ ποσὶ νισσομένοιο 25  
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰδεῖ.  
 τὸν δ' ἐγὼ ἀμείφθην· Λυκίδα φίλε, φαντί τυ πάντες  
 συρίκταν ἔμεναι μέγ' ὑπείροχον ἐν τε νομεῦσιν  
 ἐν τ' ἀμνητήρεσσι· τὸ δὴ μάλα θυμὸν ἱάλλει  
 ἀμέτερον· καὶ τοι, κατ' ἐμὸν νόον, ἰσοφαρίζειν 30  
 ἔλπομαι· ἃ δ' ὁδὸς ἄδε θαλυσίας. ἢ γὰρ ἑταῖροι  
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελευντι,  
 ὄλβω ἀπαρχόμενοι· μάλα γάρ σφισι πῖονι μέτρω  
 ἃ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἀλῶάν.  
 ἀλλ' ἄγε δῆ, (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἰός) 35  
 βουκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.  
 καὶ γὰρ ἐγὼ Μοισῶν καπυρὸν στόμα, κῆμὲ λέγουσι  
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυνπειθής,  
 οὐ Δᾶν· οὐ γάρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν  
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ, οὔτε Φιλητᾶν, 40  
 αἰδῶν, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.  
 ὥς ἐφάμαν ἐπίταδες· ὃ δ' αἰπόλος, ἀδὸν γελάσσας,  
 τάν τοι, ἔφα, κορύναν δωρύττομαι, οὐνεκεν ἐσσι  
 πᾶν ἐπ' ἀλαθείᾳ τὸ κεκασμένον ἐκ Διὸς ἔρνος.  
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45  
 ἴσον ὄρευσ κορυφῇ τελέσαι δόμον Ὀρομέδοντος,  
 καὶ Μοισῶν ὄρνιχες, ὅσοι, ποτὶ Χίῳ ἀοιδὸν  
 ἀντία κοκκύζοντες, ἐτώσια μοχθίζοντι.

24. δαῖτ' ἀλεῖτος A.      44. ἐπ' ἀλαθ. πεπλασμένον A and P.  
 46. εὐρυμέδοντος A.

ἀλλ' ἄγε, βουκολικᾶς ταχέως ἀρχώμεθ' αἰοιδᾶς,  
 Σιμιχίδα· κῆγ' ἔμην, ὄρη φίλος, εἴ τοι ἀρέσκει 50  
 τοῦθ' ὅ, τι πρὸν ἐν ὄρει τὸ μελύδριον ἐξεπύονασα.

ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μιτυλάαν,  
 χῶταν ἐφ' ἑσπερίοις ἐρίφοις νότος ὑγρὰ διώκη  
 κύματα, χώρι' ὅτ' ἐπ' Ὀκεανῷ πόδας ἴσχει,  
 αἶκεν τὸν Λυκίδα' ὀπτεύμενον ἐξ Ἀφροδίτας 55  
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει·  
 χαλκύνες στορεσεῦντι τὰ κύματα, τάν τε θάλασσαν,  
 τόν τε νότον, τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·  
 ἀλκύνες, γλαυκαῖς Νηρηΐσι ταί τε μάλιστα  
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἄλδος ἄγρα. 60

Ἀγεάνακτι πλόον διζήμεν' ἐς Μιτυλάαν  
 ὥρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.  
 κῆγ' ἔμην κατ' ἅμαρ ἀνήτινον ἢ ῥοδόεντα  
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω  
 τὸν πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφυξῶ, 65  
 πὰρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεί,  
 χαῖ στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν  
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.  
 καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,  
 αὐταῖς ἐν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70  
 αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν, Ἀχαρνεύς·  
 εἷς δέ, Λυκωπίτας· ὃ δὲ Τίτυρος ἐγγύθεν ἄσει,  
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνης ὃ βούτας,  
 χῶς ὄρος ἀμφ' ἐπονείτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευν,  
 Ἰμέρα αἶτε φύονται παρ' ὄχθαισιν ποταμοῖο, 75  
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὕψ' Αἴμον,

61. A. omits.

70. αὐταῖσιν κυλ. Fritz.

74. ἀμφοβολεῖτο P.

ἦ Ἄθω, ἦ Ῥοδόπαν, ἦ Καύκασον ἐσχατώοντα.  
 ἄσει δ' ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ  
 ζῶν ἐόντα, κακαῖσιν ἀτασθαλίαισιν ἄνακτος  
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80  
 κέδρον ἐς ἀδεῖαν μαλακοῖς ἄνθεσσι μέλισσαι,  
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.  
 ὦ μακαριστὲ Κομάτα, τὺ θὴν τάδε τερπνὰ πεπόνυθς,  
 καὶ τὺ κατεκλίσθης ἐς λάρνακα, καὶ τύ, μελισσᾶν  
 κηρία φερβόμενος, ἔτος ὦριον ἐξεπόνυσας. 85  
 αἰθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὠφελες ἦμεν,  
 ὥς τοι ἐγὼν ἐνόμενον ἄν' ὥρεα τὰς καλὰς ἰγας,  
 φωνᾶς εἰσαΐων· τὸ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις  
 ἄδὼ μελίσσόμενος κατακέκλισο, θεῖε Κομάτα.

\* \* \* \* \*

χὼ μέν, ἀποκλίνας ἐπ' ἀριστερά, τὰν ἐπὶ Πύξας 130  
 εἶρφ' ὁδόν· αἰτὰρ ἐγὼ τε καὶ Εὐκρίτος ἐς Φρασιδάμω  
 στραφθέντες, χὼ καλὸς Ἀμύντιχος, ἐν τε βαθείαις  
 ἀδείας σχίνοιο χαμευνίσιν ἐκλίνθημες,  
 ἐν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.  
 πολλαὶ δ' ἄμιν ὑπερθε κατὰ κρατὸς δονέοντο 135  
 αἰγειροὶ πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ  
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.  
 τοὶ δὲ ποτὶ σκιεραῖς ὀροδαμνίσιν αἰθαλίωνες  
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἃ δ' ὀλολυγῶν  
 τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις. 140  
 ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν·  
 πωτῶντο ξοῦθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.  
 πάντ' ὥσδε θέρους μάλα πίονος, ὥσδε δ' ὕπωρας.

ὄχναι μὲν παρ ποσσί, παρὰ πλευρῇσι δὲ μάλα  
 δαψιλέως ἅμιν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145  
 ὄρπακες βραβύλοισι καταβρίθοντες ἔραζε·  
 τετράευνες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.  
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχουσαι,  
 ἄρά γέ πε τοιούνδε Φόλῳ κατὰ λάϊνον ἄντρον  
 κρατῆρ' Ἑρακλῆϊ γέρων ἐστήσατο Χείρων ; 150  
 ἄρά γέ πε τῆνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ  
 τὸν κρατερὸν Πολύφαιμον, ὃς ὥρεσι νῆας ἔβαλλε,  
 τοῖον νέκταρ ἔπεισε κατ' αὔλια ποσσὶ χορεῦσαι,  
 οἶον δὴ τόκα πῶμα διεκρανάσατε, Νύμφαι,  
 βωμῷ παρ Δάματρος ἀλωάδος, ἥς ἐπὶ σωρῷ 155  
 αὐτὶς ἐγὼ πάζαιμι μέγα πτύον· ἃ δὲ γελάσσαι,  
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχουσα.

# Ι Δ Υ Λ Λ VIII.

## *Daphnis and Menalcas.*

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι  
μᾶλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.  
ἄμφω τῷ γ' ἦστην πυρροτρίχῳ, ἄμφω ἀνάβῳ,  
ἄμφω συρίσδεν δεδαημένῳ, ἄμφω ἀείδεν.

πρῶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5  
*Menalcas.*

μυκητᾶν ἐπλούρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι ;  
φαμί τυ νικασεῖν ὅσσον θέλω αὐτὸς ἀείδων.

τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·  
*Daphnis.*

ποιμὴν εἰροπόκων δῖων, συρικτὰ Μενάλκα,  
οὔποτε νικασεῖς μ', οὐδ' εἴτι πάθοις τύ γ' ἀείδων. 10

*Menalcas.*

χρήσδεις ὦν ἐσιδεῖν ; χρήσδεις καταθεῖναι ἄεθλον ;

*Daphnis.*

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

*Menalcas.*

καὶ τίνα θησεύμεσθ' ὅτις ἀμῖν ἄρκιος εἴη ;

*Daphnis.*

μόσχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

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13. ἀλλὰ τί θησεύμεσθ' ὃ κεν P.

*Menaïcas.*

οὐ θησῶ ποκα ἄμνόν, ἐπεὶ χαλεπός θ' ὁ πατήρ μεν 15  
χὰ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

*Daphnis.*

ἀλλὰ τί μὰν θησεῖς ; τί δὲ τὸ πλεον ἐξεῖ ὁ νικῶν ;

*Menaïcas.*

σύριγγ', ἂν ἐποίησα, καλὰν ἔχω ἐννεάφωνον,  
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν·  
ταύταν κατθέλῃν· τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

*Daphnis.*

ἦ μὰν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον,  
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν.  
πρῶαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγῶ  
τοῦτον, ἐπεὶ κάλαμός με διασχισθεῖς διέτμαξεν.  
ἀλλὰ τίς ἄμμε κρινεῖ ; τίς ἐπάκοος ἔσσεται ἀμέων ; 25

*Menaïcas.*

τῆνόν πως ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες,  
ᾧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὕλακτεῖ.  
χοῖ μὲν παῖδες αὔσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσας·  
χοῖ μὲν παῖδες αἰδον, ὁ δ' αἰπόλος ἤθελε κρίναι.  
πρᾶτος δ' ὦν αἰδε λαχὼν ἱῦκτὰ Μενάλκας· 30  
εἴτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις αἰοιδὰν  
βουκολικάν. οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος·

*Menaïcas.*

ἄγκεα καὶ ποταμοί, θεῖον γένος, αἶ τι Μενάλκας  
πήποχ' ὁ συρικτὰς προσφιλὲς ᾗσε μέλος,  
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνίδας· ἦν δέ ποκ' ἐνθῇ 35  
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

18. καλὰν ἐγὼ ἐν. A.

24. κάλαμός ἐ. A.

29. A omits.

*Daphnis.*

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον  
 μουσίῳ δει Δάφνις ταῖσιν ἀηδουσί,  
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας  
 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

*Menalcas.*

ἐνθ' οἷς, ἐνθ' αἶγες διδυματόκοι, ἐνθα μέλισσαι  
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,  
 ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,  
 ᾧ ποιμὴν ξηρὸς τηνόθι καὶ βοτάναι.

*Daphnis.*

παντᾷ ξαρ, παντᾷ δὲ νομοί, παντᾷ δὲ γάλακτος 45  
 οὔθ' ατα πλήθουσιν, καὶ τὰ νέα τρέφεται,  
 ἐνθα καλὰ Ναῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,  
 ᾧ τὰς βῶς βόσκων καὶ βόες αὐτότεραι.

*Menalcas.*

ὦ τράγε, τῶν λευκῶν αἰγῶν ἄνερ, ὦ βάθος ὕλας  
 μυρίον—ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι— 50  
 ἐν τήνῃ γὰρ τήνος, ἴθ' ὦ κόλε, καὶ λέγε· Μίλων,  
 ὁ Πρωτεὺς φῶκας, καὶ θεὸς ὦν, ἔνεμε.

*Daphnis.*

μή μοι γὰν Πέλοπος, μή μοι χρύσεια τάλαντα  
 εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·  
 ἀλλ' ὑπὸ τῇ πέτρῃ τῇδ' ἄσομαι ἀγκὰς ἔχων τυ, 55  
 σὺννομα μᾶλ' ἐσορῶν τὰν Σικελὰν ἐς ἄλα.

38. μουσίῳ A. 41. Fritzsche and P. transpose 41, 42, 43, and 45, 46, 47. 51. ὦ καλὲ A. 52. ᾧ Πρ. P. 52. After this line A supposes hiatus of 4 lines for Daphnis, and gives 53-56 to Menalcas.



*Menalcas.*

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὖχμός,  
 ὄρνισιν δ' ὑσπλαγξί, ἀγροτέροις δὲ λίνα·

ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ, ὦ Ζεῦ,  
 οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

\* \* \* \* \*  
 ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἔεισαν.

τὰν πυμάταν δ' ὦδ' ἄν οὕτως ἐξᾶρχε Μενάλκας·

*Menalcas.*

φείδεν τᾶν ἐρίφων, φείδεν, λύκε, τῶν τοκάδων μεν,  
 μηδ' ἀδίκει μ' ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.

ὦ Λάμπουρε κύων, οὕτω βαθὺς ὕπνος ἔχει τυ; 65  
 οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.

τοὶ δ' οἶες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι  
 ποίας· οὐτι καμῖσθ', ὅκκα πάλιν ἄδε φύηται·

σίττα νέμεσθε, νέμεσθε· τὰ δ' οὐθατα πλήσατε πᾶσαι,  
 ὡς τὸ μὲν ὄρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀπόθωμαι. 70

δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰείδεν·

*Daphnis.*

κῆμ' ἐκ τῷ ἄντρῳ σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα  
 τὰς δαμάλας παρελᾶντα, καλὸν καλὸν ἦμεν ἔφασκεν·

οὐ μὰν οὐδὲ λόγων ἐκρίθην ἀπο τὸν πικρὸν αὐτᾷ,  
 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75

ἄδει' ἂ φωνὰ τὰς πόρτιος, ἄδ' ὃν τὸ πνεῦμα·

[ἄδ' ὃν δὲ χῶ μόσχος γαρύεται, ἄδ' ὃν δὲ χά βῶς,]

ἄδ' ὃν δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν.

τᾷ δρῦϊ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα·

τᾷ βοῖ δ' ἂ μόσχος, τᾷ βουκόλῳ αἱ βόες αὐταί. 80

ὡς οἱ παῖδες ἔεισαν, ὃ δ' αἰπόλος ὦδ' ἀγόρευεν·

*Αἶρῳλος.*

ἄδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·  
 κρέσσον μελπομένῳ τεῦ ἀκονέμεν ἢ μέλι λείχειν.  
 λάξο τὰς σύριγγας· ἐνίκησας γὰρ ἀεῖδων.  
 αἱ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85  
 τήναι τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,  
 ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

ὥς μὲν ὁ παῖς ἐχάρη, καὶ ἀνάλατο, καὶ πλατάγησε  
 νικήσας, οὕτως ἐπὶ ματέρα νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμήχθη καὶ ἀνετράπετο φρένα λύπη 90  
 ὦτερος· οὕτω καὶ νύμφα γαμεθεῖς' ἀκάχοιτο.

κῆκ τούτῳ Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο,  
 καὶ νύμφαν, ἄκρηβος ἔων ἔτι, Ναῖδα γάμεν.

# IDYLL IX.

## *Daphnis and Menalcas.*

Βουκολιάζω, Δάφνι· τὸ δ' ὧδ' ἄρχω πρῶτος,  
 ὧδ' ἄρχω Δάφνι, συναψάσθω δὲ Μενάλκας,  
 μόσχος βωσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.  
 χοῖ μὲν ἅμ' ἀβόσκουντο, καὶ ἐν φύλλοισι πλανῶντο,  
 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζω 5  
 ἐν ποθ' ἐν, ἄλλωθεν δὲ ποτικρύνοιτο Μενάλκας.

### *Daphnis.*

ἄδ' μὲν ἂ μόσχος γαρεύεται, ἄδ' δὲ χά βῶς,  
 ἄδ' δὲ χά σῦριγξ, χά βουκόλος· ἄδ' δὲ κῆγών.  
 ἐστὶ δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς· ἐν δὲ νέεσται  
 λευκῶν ἐκ δαμαλῶν καλὰ δέρματα, τάς μοι ἀπᾶσας 10  
 λίσφ κόμαρον τρωγοῖσας ἀπὸ σκοπιᾶς ἐτίναξε.  
 τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,  
 ὅσσον ἐρῶντ' πατρὸς παῖδες καὶ ματρὸς ἀκούειν.  
 οὕτω Δάφνις ἔειπεν ἐμὶν· οὕτω δὲ Μενάλκας·

### *Menalcas.*

Αἴτνα μᾶτερ ἐμά, κῆγ' ὦ καλὸν ἄντρον ἐνοικέω 15  
 κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν οὐνείρῳ

2. ἄρχω πρῶτος, ἐφαψάσθω P. 6. ἐκ ποθεν, ἄλλωθεν δ' αὐτὸς  
 ὑποκρύνοιτο A; ἐμπροσθεν· ἄλλωθεν κ.τ.λ. P. 10. ἀπ' ἄκρας Fritz.  
 13. ἐρῶν τι πατρὸς μῦθον καὶ μ. ἀκούει A; ἐρῶντι κ.τ.λ. P.

φαίνονται, πολλὰς μὲν οἷς, πολλὰς δὲ χιμαῖρας·  
 ὧν μοι πρὸς κεφαλῇ καὶ πὰρ ποσὶ κῶεα κεῖνται.  
 ἐν πυρὶ δὲ δρυῖνψ̄ χορία ζέει, ἐν πυρὶ δ' αἶται  
 φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὦραν 20  
 χεῖματος, ἢ νωδὸς καρύων, ἀμύλοιο παρόντος.

τοῖς μὲν ἐπεπλάταγῃσα, καὶ αὐτίκα δῶρον ἔδωκα,  
 Δάφνιδι μὲν κορύναν, τὰν μοι πατὴρ ἐτραφεν ἀγρός,  
 αὐτοφυῆ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων·

τὴνψ̄ δὲ στρόμβω καλὸν ὄστρακον, οὗ κρέας αὐτὸς 25  
 σιτήθην, πέτραισιν ἐν Ἑκαρίαισι δοκεύσας,  
 πέντε ταμῶν πέντ' οὔσιν· ὁ δ' ἐγκαναχῆσατο κόχλψ̄.  
 βουκολικαὶ Μοῖσαι, μάλα χαίρετε, φαίνετε δ' ῥῥῥῥῥ,  
 τὰς ποκ' ἐγὼ τήνοισι παρὼν αἶεσα νομεῦσι,  
 μή ποτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγδόνα φύσω. 30  
 τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,  
 ἱρηκες δ' ἱρηξιν· ἐμὴν δ' ἅ Μοῖσα καὶ ῥῥῥῥῥ.  
 τὰς μοι πᾶς εἴη πλεῖος δόμος· οὔτε γὰρ ὕπνος,  
 οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις  
 ἄνθεα, ὅσσον ἐμὴν Μοῖσαι φίλαι· οὗς γὰρ ὀρεῦντι 35  
 γαθεῦσαι, τοὺς δ' οὔτι ποτὶ δαλήσατο Κίρκα.

19. ζεί Fritz.

27. ἐγκαγχάσατο A.

30. φύσῃς Fritz.

# ΙΔΥΛΛ Χ.

## *Battus and Milo.*

*Milo.*

Ἔργατίνα βουκαῖε, τί νῦν, ῥῆξυρέ, πεπόνθεις ;  
 οὐθ' ἐδὺν ὄγμον ἀγειν ὀρθὸν δύνῃ, ὥς τοπρίν' ἄγες,  
 οὐθ' ἄμα λαίοτομεις τῷ πλατίον, ἀλλ' ἀπολείπη,  
 ὥσπερ οἷς ποίμνας, ἅς τὸν πόδα κάκτος ἔτυψεν.  
 ποῖός τις, δευλαῖε, καὶ ἐκ μέσω ἁματος ἐσσή, 5  
 δς νῦν ἀρχομένω τῆς αὐλακος οὐκ ἀποτρώγεις ; <sup>mit blea</sup>

*Battus.*

Μίλων ὄψαμᾶτα, πέτρας ἀπόκομμ' ἀτεράμνω,  
 οὐδαμὰ τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων ;

*Milo.*

οὐδαμὰ. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτῃ ἀνδρὶ ;

*Battus.*

οὐδαμὰ νυν συνέβα τοι ἀγρυπνῆσαι δι' ἔρωτα ; 10

*Milo.*

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

*Battus.*

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταῖος.

*Milo.*

ἐκ πίθῳ ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄζος.

2. οὐτ' ἂν A ; οὔτε τὸν P. 5. δεύλαν τε P. 6. ἀρχόμενος  
 Fritz.

*Battus.*

τιογάρτοι πρὸ θυρᾶν μοι ἀπὸ σπύρω ἄσκαλα πάντα.

*Milo.*

τίς δέ τυ τῶν παίδων λυμαίνεται ;

*Battus.*

ἂ Πολυβῶτα, 15

ἂ πρὸν ἀμώντεσσι παρ' Ἰπποκίωνί ποκ' αὔλει.

*Milo.*

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.  
μάντις τοι τὰν νύκτα χροῖζεῖται καλαμαλιά. 16

*Battus.*

μωκᾶσθαί μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,  
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μὴ δὴ μέγα μυθεῖ. 20

*Milo.*

οὐ μέγα μυθεῖμαι· τὸ μόνον κατὰβαλλε τὸ λῶον,  
καὶ τι κόρας φιλικὸν μέλος ἀμβάλευ. ἄδιον οὕτως  
ἐργαζῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

*Battus.*

Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδινὰν μοι  
παῖδ'· ὦν γάρ χ' ἀψήσθε, θεαί, καλὰ πάντα ποιεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26  
ἰσχράν, ἀλιόκανστον· ἐγὼ δὲ μόνος μελίχλωρον.

καὶ τὸ Ἴον μέλαν ἐστί, καὶ ἂ γραπτὰ ὑάκινθος·  
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται.

ἂ αἰξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30

ἂ γέρανος τῶροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.

αἶθε μοι ἥς ὄσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,

χρῦσεοι ἀμφότεροί κ' ἀνεκείμεθα τῇ Ἀφροδίτῃ·

τὼς αὐλὼς μὲν ἔχοισα, καὶ ἡ ῥόδον, ἡ τύγε μᾶλον,

16. ποταύλει P. 18. χροῖζεται ἂ κ. A. 34. ἡ μᾶλον τὴ Fritz.  
and A.

σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας· 35  
 Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τεύς,  
 ἂ φωνὰ δὲ τρύχυνος· τὸν μὲν τρόπον οὐκ ἔχω εἰπεῖν.

*Milo.*

ἦ καλὰς ἄμμε ποιῶν ἐλελήθη βοῦκος ἀοιδάς·  
 ὥς εὖ τὰν ἰδέαν τὰς ἀρμονίας ἐμέτρησεν.  
 ὦ μοι τῷ πάγωνος, ὃν ἀλιθίως ἀνέφυσα. 40  
 θάσαι δὴ καὶ ταῦτα τὰ τῷ θεῷ Λυτιέρσα·

Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ λῶον  
 εὐεργόν, τ' εἴη καὶ κάρπιμον ὅττι μάλιστα.  
 σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριῶν τις  
 εἴπῃ· σύκιννοι ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός. 45  
 ἐς βορέην ἀνεμον τὰς κόρυθος ἢ τομὰ ὕμνῳ  
 ἢ ζέφυρον βλέπέτω· πιαίνεται ὁ στάχυς οὕτως.  
 σίτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνος·  
 ἐκ κἀλῆμας ἄχυρον τελέθει τημόσδε μάλιστα.  
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, 50  
 καὶ λήγειν εὐδοντος· ἐλινύσσαι δὲ τὸ καῦμα.  
 εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει  
 τὸν τὸ πιεῖν ἐγχεῖντα· πάρεστι γὰρ ἄφθονον αὐτῷ.  
 κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν ἔψειν·  
 μή τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55  
 ταῦτα χρὴ μοχθεύντας ἐν ἀλίῳ ἄνδρας ἀεΐδειν·  
 τὸν δὲ τεόν, βουκαΐε, πρέπει λιμηρὸν ἔρωτα  
 μυθίσδεον τῇ ματρὶ κατ' εὐνὰν ὀρθρευόσῃ.

45. εἴποι Α. 48. ὑπῶν Α; ὕπνον Ρ. 55. μὴ 'πιτάμης Α and Ρ.

# IDYLL XI.

## *Polyphemus to Galatea.*

Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,  
 Νικία, οὐτ' ἔγχριστον, ἐμὶν δοκεῖ, οὐτ' ἐπίπαστον,  
 ἦ ται Πιερίδες· κούφον δέ τι τοῦτο καὶ ἀδὺν  
 γίνετ' ἐπ' ἀνθρώποις· εὐρεῖν δ' οὐ ῥάδιον ἐστί.  
 γινώσκειν δ' οἶμαί τυ καλῶς, ἱατρὸν ἐόντα,  
 καὶ ταῖς ἐννέα δὴ πεφιλαμένον ἔξοχα Μοῖσαις.

οὕτω γοῦν ῥάϊστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,  
 ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τᾶς Γαλατείας,  
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε·  
 ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ, οὐδὲ κικίνυοις,  
 ἀλλ' ὀρθαῖς μανίαις· ἀγείτο δὲ πάντα πάρεργα.  
 πολλάκι ται ὅϊες ποτὶ τωῦλιον αὐταὶ ἀπῆνθον  
 χλωρᾶς ἐκ βοτάνας· ὁ δέ, τὰν Γαλάτειαν αἰῶδων,  
 αὐτῷ ἐπ' αἰόνος κατετάκετο φυκιοέσσας,  
 ἐξ ἀοῦς, ἐχθιστον ἔχων ὑποκάρδιον ἔλκος  
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.  
 ἀλλὰ τὸ φάρμακον εὗρε· καθεζόμενος δ' ἐπὶ πέτρας  
 ὑψηλᾶς, ἐς πόντον ὄρων αἰεide τοιαῦτα·

ὦ λευκὰ Γαλάτεια, τί τὸν φιλεῖντ' ἀποβάλλῃ;  
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός,



μόσχω γαυροτέρα, φιαρωτέρα ὄμφακος ὠμάς·  
 φοιτῆς δ' αὖθ' οὕτως, ὄκκα γλυκὺς ὕπνος ἔχη με,  
 οἶχη δ' εὐθὺς ἰοῖσ', ὄκκα γλυκὺς ὕπνος ἀνῆ με,  
 φεύγεις δ', ὥσπερ οἷς πολὺν λύκον ἀθρήσασα.  
 ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα πρῶτον 25  
 ἦνθες ἐμᾷ σὺν ματρὶ, θέλοις' ὑακίνθινα φύλλα  
 ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἀγεμόνευον.  
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πη νῦν  
 ἐκ τήνῳ δύναιμαι· τὴν δ' οὐ μέλει, οὐ μὰ Δῖ', οὐδέν.  
 γινώσκω, χαρίεσσα κόρα, τίνος ὄνεκα φεύγεις· 30  
 ὄνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ  
 ἐξ ὥτὸς τέταται ποτὶ θῶπερον ὥς μία μακρά·  
 εἰς δ' ὀφθαλμὸς ἔπεστι, πλατεῖα δὲ ῥίς ἐπὶ χεῖλει.  
 ἀλλ' ὠτὸς, τοιοῦτος ἑὼν, βοτὰ χίλια βόσκω,  
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35  
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρα,  
 οὐ χειμῶνος ἄκρῳ· ταρσοὶ δ' ὑπεραχθέες αἰεὶ.  
 συρρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,  
 τίν, τὸ φίλον γλυκύμαλον, ἀμᾶ κήμαντὸν αἰείδων,  
 πολλὰκι νυκτὸς ἄωρί· τράφω δέ τοι ἔνδεκα νεβρῶς 40  
 πᾶσας μανοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.  
 ἀλλ' ἀφίκευ τὴν ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον·  
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.  
 ἄδιον ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαφεῖς.  
 ἐντὶ δάφναι τηνέ, ἐντὶ ῥαδιναὶ κυπάρισσοι, 45  
 ἔστι μέλας κισσός, ἔστι ἄμπελος ἃ γλυκύκαρπος·  
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἃ πολυδένδρεος Αἰῖνα  
 λευκᾶς ἐκ χιόνος, ποτὸν ἀμβρόσιον, προΐητι.

τίς κα τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἔλοιτο ;  
 αἱ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν, 50  
 ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῷ ἀκάματον πῦρ·  
 καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν  
 καὶ τὸν ἐν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.  
 ὦμοι, ὅτ' οὐκ ἔτεκέν μ' ἅ μάτηρ βράγχι' ἔχοντα,  
 ὥς κατέδυν ποτὶ τίν, καὶ τὰν χέρα τεύς ἐφίλασα, 55  
 αἱ μὴ τὸ στόμα λῆς· ἔφερον δέ τοι ἡ κρίνα λευκά,  
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχουσιν.  
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι·  
 ὥστ' οὐκ ἂν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.  
 νῦν μάν, ὦ κόριον, νῦν αὐτόθι νεῖν γε μαθεῖμαι, 60  
 αἴκα τις σὺν ναῖ πλέων ξένος ὧδ' ἀφίκηται·  
 ὥς εἰδῶ, τί ποθ' ἀδὺν κατοικεῖν τὸν βυθὸν ὕμμιν.  
 ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,  
 ὥσπερ ἐγὼν νῦν ὧδε καθήμενος, οἴκαδ' ἀπενθεῖν.  
 ποιμαίνειν δ' ἐθέλοισ· σὺν ἐμὲν ἅμα, καὶ γάλ' ἀμέλγειν, 65  
 καὶ τυρὸν πᾶσαι, τάμισον δριμύϊαν ἐνεῖσαι.  
 ἅ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·  
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπὲρ μεῦ,  
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτὸν ἐόντα.  
 φασὼ τὰν κεφαλὰν καὶ τῶς πόδας ἀμφοτέρως μεν 70  
 σφύσσειν, ὥς ἀνιαθῇ, ἐπεὶ κῆγὼν ἀνιώμαι.  
 ὦ Κύκλωψ, Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι ;  
 αἶθ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας  
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺν μᾶλλον ἔχοις νοῦν.  
 τὰν παρεοῖσαν ἀμελγε· τί τὸν φεύγοντα διώκεις ; 75

59. A omits.  
 νοντα A.

60. νῦν αὖ τό γα νεῖν μασεῖμαι A.

69. λεπτό·

εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.  
πολλαὶ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,  
κιχλίζουσι δὲ πάσαι, ἐπεὶ κ' αὐταῖς ἐπακούσω·  
δηλονότ' ἐν τῇ γὰρ κήγῳν τίς φαίνομαι ἡμες.

οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα,  
μουσίσδων ῥᾶον δὲ διᾶγ', ἣ εἰ χρυσὸν ἔδωκεν.

# Ι Δ Υ Λ Λ XIII.

## *Hylas.*

Οὐχ ἅμιν τὸν Ἑρωτα μόνοις ἔτεχ', ὥς ἔδοκεῦμες,  
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·  
 οὐχ ἅμιν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,  
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·  
 ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5  
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδὸς  
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμίδα φορεῦντος,  
 καὶ μιν πάντ' ἐδίδαξε, πατὴρ ὥσει φίλον νῆα,  
 ὅσσα μαθὼν ἀγαθὸς καὶ δοίδιμος αὐτὸς ἔγεντο·  
 χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἄμαρ ὄροιτο, 10  
 οὔθ' ὀπόχ' ἅ λεύκιππος ἀνατρέχῃ ἐς Διὸς ἁώς,  
 οὔθ' ὀπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,  
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρφ·  
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,  
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαλὴ. 15  
 ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἴησων  
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,  
 πασῶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,  
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἴωλκὸν  
 Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρωτῆης· 20  
 σὺν δ' αὐτῷ κατέβαινε Ὑλας εὐέδρον ἐς Ἀργῶ,

ἄτις Κυνεῶν οὐχ ἤψατο συνδρομάδων ναῦς,  
 ἀλλὰ διεξάϊξε, βαθύν δ' εἰσέδραμε Φᾶσιν,  
 αἰετὸς ὥς, μέγα λαῖτμα, ἀφ' ᾧ τότε χοιράδες ἔσταν.  
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25  
 ἄρνα νέον βόσκουσι, τετραμμένω εἶαρος ἤδη·  
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος  
 ἠρώων, κόλιν δὲ καθιδρυνθέντες ἐς Ἀργῶ  
 Ἑλλάσποντον ἵκοντο, νότφ τρίτον ἄμαρ ἀέντι·  
 εἶσω δ' ὄρμον ἔθεντο Προποντίδος, ἐνθα Κιανῶν 30  
 αὔλακας εὐρύνοντι βόες τρίβοντες ἄροτρον.  
 ἐκβάντες δ' ἐπὶ θίνα, κατὰ ζυγὰ δαῖτα πένοντο  
 δειελινοί· πολλοὶ δὲ μίαν στορέσαντο χαμῆυναν.  
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβᾶδεσσιν ὄνειαρ·  
 ἐνθεν βούτομον ὀξύ, βαθύν τ' ἐτάμοντο κύπειρον. 35  
 κῶξ' ἔθ' Ὅγλας ὁ ξανθοῦς ὕδωρ ἐπιδόρπιον οἰσῶν  
 αὐτῷ θ' Ἑρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,  
 (οἱ μίαν ἄμφω ἐταῖροι ἀεὶ δαίνυντο τράπεζαν,)  
 χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν  
 ἡμένφ' ἐν χώρφ'· περὶ δὲ θρύα πολλὰ πεφύκει, 40  
 κυάνεόν τε χελιδόνιον, χλοερὸν τ' ἀδῖαντον,  
 καὶ θάλλουτα σέλινα, καὶ εἰλιτενῆς ἄγρωστis·  
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,  
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,  
 Εὐνίκα, καὶ Μαλῖς, ἔαρ θ' ὀρώωσα Νυχεία. 45  
 ἦτοι ὁ κοῦρος ἐπέιχε ποτῷ πολυχανδέα κρωσσόν,  
 βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·  
 πασῶν γὰρ ἔρως ἀπαλὰς φρένας ἐξεφόβησεν  
 Ἀργεῖφ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ

22, 23, 24. A omits. 31. ἀρότφ A. 33. δειελινῆν A. 48. ἐξ-  
 σόβησεν A; ἀμφεδόνησεν P.

ἄθροός, ὥς ὅκα πυρσὸς ἀπ' οὐρανῷ ἤριπεν ἀστήρ 50  
 ἄθροός ἐν πόντῳ· ναύταις δέ τις εἶπεν ἐταῖρος·  
κουφότερ', ὦ παῖδες, ποιείσθ' ὅπλα· πλευστικὸς οὖρος.  
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κούρου ἔχουσιν  
 δακρυόεντ', ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·  
 Ἀμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδί 55  
 ᾤχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,  
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνθανε δεξιτερὰ χεῖρ.  
 τρὶς μὲν Ὑλαν ἄϋσεν, ὅσον βαρὺς ἦρυγε λαιμός·  
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἔκετο φωνὰ  
 ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδόν, εἶδετο πόρρω. 60  
 ὥς δ' ὀπὸκ' ἠϋγένειος ἀπόπροθι λῖς ἐσακούσας  
 νεβρῷ φθεγξαμένας τις ἐν οὔρεσιν, ὠμοφάγος λῖς,  
 ἐξ εὐνᾶς ἔσπενυσεν ἐτοιμοτάταν ἐπὶ δαῖτα·  
 Ἡρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις  
 παῖδα ποθῶν δεδόνητο, πολλὸν δ' ἐπελάμβανε χῶρον. 65  
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσος ἐμόγησεν  
 ὦρεα καὶ δρυμῶς· τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς.  
 ναῦς γέμεν ἄρμεν' ἔχουσα μετάρσια τῶν παρεόντων,  
 ἱστία δ' ἠΐθεοι μεσονύκτιον ἐξεκάθαιρον  
 Ἡρακλῆα μένοντες· ὁ δ', ᾧ πόδες ἄγον, ἐχώρει 70  
 μαινόμενος· χαλεπὰ γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.  
 οὕτω μὲν κάλλιστος Ὑλας μακάρων ἀριθμεῖται.  
 Ἡρακλέην δ' ἥρωες ἐκερτόμεον λιπονάυταν,  
 οὐνεκεν ἠρώησε τριακοντάζυγον Ἀργῷ·  
 περὶ δ' ἐς Κόλχως τε καὶ ἄξενον ἔκετο Φᾶσιν. 75

51. ἐταῖροις A and P. 54. παρέψυχον μελέεσσιν A. 58. βαθὺς  
 A and P. 68. ναὺς μὲν ἄρμεν' ἔχουσα μεταρσία ᾗπερ ἰόντων A;  
 ναὺς μένεν ἄρμ. ἐχ. μετ. τῶν παρεόντων P. 69. ἔστε καθείργον A.  
 71. χαλεπὸς A.

ΙΔΥΛΛ XIV.

*Aeschines and Thyonichus.*

*Aeschines.*

Χαίρειν πολλὰ τὸν ἄνδρα Θυνώνυχον.

*Thyonichus.*

ἀλλὰ τοιαῦτα

Αἰσχίνῳ.

*Aeschines.*

ὥς χρόνιος.

*Thyonichus.*

χρόνιος ; τί δέ τοι τὸ μέλημα ;

*Aeschines.*

πράσσομες οὐχ ὥς λῶστα, Θυνώνιχε.

*Thyonichus.*

ταῦτ' ἄρα λεπτός,

χὼ μύσταξ πολὺς οὗτος, αὔσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορίκτας, 5

ὠχρός, κἀνυπόδητος· Ἀθηναῖος δ' ἔφατ' ἡμεν.

ἦρατο μὰν καὶ τήνος, ἐμὴν δοκεῖ, ὅπτῳ ἀλεύρω.

*Aeschines.*

παῖσδεῖς, ὦ γάθ', ἔχων· ἐμὲ δ' ἂ χαρίεσσα Κυνίσκα  
ὑβρίσδει· λασῶ δὲ μανείς ποκα, θρίξ ἀνὰ μέσσον.

*Thyonicheus.*

τοιούτος μὲν αἰεὶ τύ, φῶλ' Αἰσχίνα, ἀσυχᾶ ὄξυς, 10  
 πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καινόν;  
*Aeschines.*

ὥργεῖος, κήγών, καὶ ὁ Θεσσαλὸς ἵπποδιώκτας  
 Ἄπις, καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας  
 ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσώς,  
 θηλάζοντά τε χοῖρον· ἀνῶξα δὲ Βίβλινον αὐτοῖς 15  
 εὐώδη, τετόρων ἐτέων σχεδόν, ὥς ἀπὸ λανῶ.  
 βολβὸς κτεῖς κοχλίας ἐξηρέθη· ἥς πότος ἀδύς.  
 ἦδη δὲ προΐόντος, ἔδοξ' ἐπιχειεῖσθαι ἄκρατον  
 ὦτινος ἦθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.  
 ἄμμες μὲν φωνεῦντες ἐπίνομες, ὥς ἐδέδοκτο· 20  
 ἃ δ' οὐδέν, παρεόντος ἐμεῦ· τίν' ἔχειν με δοκεῖς νῶν;  
 “οὐ φθεγξῇ; λύκον εἶδες;” ἐπαιξέ τις· “ὥς σοφός,” εἶπε  
 κηφᾶπτ· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον ἄψας.  
 ἐστὶ Λύκος, Λύκος ἐστί, Λάβα τῷ γείτονος υἱός,  
 εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25  
 τούτῳ τὸν κλύμενον κατετάκετο τήνον ἔρωτα.  
 χαμῖν τοῦτο δι' ὠτὸς ἔγεντό ποθ' ἀσυχᾶ οὕτως·  
 οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.  
 ἦδη δ' ὦν πόσιος τοὶ τέτταρες ἐν βάθει ἡμες,  
 χῶ Λαρισσαῖος τὸν ἐμὸν Λύκον ᾔδεν ἀπ' ἀρχᾶς, 30  
 Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα  
 ἔκλαεν ἐξαπίνας θαλερώτερον ἢ παρὰ ματρί  
 παρθένος ἐξαέτις κόλπῳ ἐπιθυμήσασα.  
 τᾶμος ἐγών, τὸν ἴσας τύ, Θυνώνιχε, πνὺξ ἐπὶ κόρρας  
 ἥλασα, κάλλαν αὖθις· ἀνειρύσασα δὲ πέπλῳς, 35

11. κατ' ἀκαιρον A. 17. βολβός τις κοχλίας P; βολβός τις, κοχ. Fritz.; βοῦβός τις κοχ. A.



ἔξω ἀπώχετο θᾶσσον. “ἐμὸν κακόν, οὗ τοι ἀρέσκω ;  
 “ἄλλος τοι γλυκίων ὑποκόλπιος· ἄλλον λοῖσα  
 “θάλλε φίλον· τήνῃ τὰ σὰ δάκρυα μᾶλα ῥέοντι.”  
 μάστακα δ' οἷα τέκνοισιν ὑπωροφίοισι χελιδῶν  
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40  
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα  
 ἰθὺ δι' ἀμφιθύρω καὶ δικλίδος, ἥ πόδες ἄγον·  
 αἶνος θῆν λέγεται τις· ἔβα κεν ταῦρος ἀν' ὕλαν.  
 εἵκατι ταῖδ', ὀκτὼ ταῖδ', ἐννέα, ταῖδε δέκ' ἄλλαι,  
 σάμερον ἐνδεκάτα, ποτίθες δύο, καὶ δύο μᾶνες, 45  
 ἐξ ᾧ ἀπ' ἀλλάλων, οὐδὲ Θρακιστὶ κέκαρμαι.  
 οἱ δὲ Λύκος νῦν πάντα, Λύκῃ καὶ νυκτὸς ἀνῶνται·  
 ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι, οὔτ' ἀριθμητοί,  
 δύστανοι Μεγαρῆες, ἀτιμοτάτῃ ἐνὶ μοίρῃ.  
 κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι· 50  
 νῦν δὲ πόθεν ; μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσας.  
 χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,  
 οὐκ οἶδα· πλὰν Σίμος, ὃ τᾶς Ἐπιχάλκῳ ἐρασθεῖς,  
 ἐκπλεύσας, ὑγίης ἐπανήλθ', ἐμὸς ἀλικιώτας.  
 πλευσοῦμαι κῆγῶν διαπόντιος, οὔτε κάκιστος, 55  
 οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὡς στρατιώτας.

*Thyonicus.*

ὦφελε μὰν χωρεῖν κατὰ νῶν τεδν ὦν ἐπεθύμεις,  
 Αἰσχίνα. εἰ δ' οὕτως ἄρα σοὶ δοκεῖ, ὥστ' ἀποδαμῆν,  
 μισθοδότας Πτολεμαῖος ἐλευθέρῃ οἷος ἄριστος.

*Aeschines.*

τᾶλλα δ' ἀνὴρ ποῖός τις ;

60

38. τῇνῳ τεὰ δάκρυσι μᾶλα A. 43. ἔβα ποκα P ; λέγεται, τὸ  
 βεβάκει τ. A. 45. ποτιθεῖ δύο A. 53. ὑποχάλκῳ A. 56. ἀσπιδιώτας  
 A. 60. A omits.

*Thyonichus.*

ἐλευθέρῳ οἶος ἄριστος,  
 εὐγνώμων, φιλόμουσος, ἔρωτικός, εἰς ἄκρον ἄδύς·  
 εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον·  
 πολλοῖς πολλὰ διδούς. αἰτεῦμενος, οὐκ ἀνανεύων,  
 οἷα χρὴ βασιλῆϊ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,  
 Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65  
 λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακῶς  
 τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,  
 ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα  
 πάντες γηραλέοι, καὶ ἐπισχερῶ ἔς γένυν ἔρπει  
 λευκαίνων ὁ χρόνος. ποιεῖν τι δεῖ, ὥς γόνυ χλωρόν. 70

IDYLL XV.

*Gorgo and Praxinoe at the Festival  
of Adonis.*

*Gorgo.*

Ἐνδοῖ Πραξινόα ;

*Praxinoe.*

Γοργοῖ φίλα, ὥς χρόνῳ· ἐνδοῖ.

θαῦμ', ὅτι καὶ νῦν ἦνθες· ὄρη δίφρον, Εὐνόα, αὐτῇ·  
ἔμβαλε καὶ ποτίκρανον.

*Gorgo.*

ἔχει κάλλιστα.

*Praxinoe.*

καθίζευ.

*Gorgo.*

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὕμνιν ἐσώθην,  
Πραξινόα, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων· 5  
παντᾷ κρηπίδες, παντᾷ χλαμυδηφόροι ἄνδρες·  
ἀ δ' ὀδὸς ἄτρυτος· τὸ δ' ἐκαστέρῳ ὦ μέλ' ἀποικεῖς.

*Praxinoe.*

ταῦθ' ὁ πάραρος τήνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθῶν  
ἰλεόν, οὐκ οἴκησιν, ὅπως μὴ γέλτονες ὦμες  
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὅμοιος. 10

Gorgo.

μη λέγε τὸν τεδὺν ἄνδρα, φίλα, Δίνωνα τοιαῦτα,  
τῷ μικκῷ παρεόντος· ὄρη, γύναι, ὥς ποθορῇ τυ.  
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.

Praxinos.

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

Gorgo.

καλὸς ἀπφῦς.

Praxinos.

ἀπφῦς μὰν τήνος πρῶαν, (λέγομες δὲ πρῶαν θῆν 15  
πάντα) νίτρου καὶ φύκος ἀπὸ σκανᾶς ἀγοράσδων,  
κῆνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπηχυσ.

Gorgo.

χῶμὸς ταῦτά γ' ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·  
ἐπταδράχμῳς κυνάδας, γραιῶν ἀποτίλματα πηρᾶν,  
πέντε πόκῳς ἔλαβ' ἐχθές, ἄπαν ρύπον, ἔργον ἐπ' ἔργῳ.  
ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περονατριῖδα λαζεῦ. 21  
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ,  
θασόμεναι τὸν Ἄδωνιν ἀκούῃ χρημα καλόν τι  
κοσμεῖν τὰν βασίλισσαν.

Praxinos.

ἐν ὀλβίῳ ὀλβια πάντα.

Gorgo.

ὦν ἴδες ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι· 25  
ἔρπειν ὦρα κ' εἴη.

Praxinos.

ἀεργοῖς αἰὲν ἑορτά.

Εὐνῶα, αἶρε τὸ νῆμα, καὶ ἐς μέσον, αἰνόθρυπτε,  
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρήζοντι καθεύδειν.

41. This and next 3 lines A gives to Prax.: P gives l. 14 to Gorgo. 16. βάντα) . . . ἀγοράσδειν A. 25. ἡνίδ' ἐγὼν· εἴπαις κεν A; ὦν ἴδες, ὦν εἴπαις κεν P. 27. βᾶμα A.

κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ·  
 ἂ δὲ σμᾶμα φέρει. ὁδὸς ὁμῶς. μὴ πουλὺ ἀπληστε. 30  
 ἔγχει ὕδωρ· δύστανε, τί μεν τὸ χιτῶνιον ἄρδεις;  
 πανέ', ὅχ' οἷα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.  
 ἂ κλᾶξ τᾶς μεγάλας πᾶ λάρνακος; ὦδε φέρ' αὐτάν.

*Gorgo.*

Πραξινοῦ, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα  
 τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἀφ' ἰστώ;

*Praxinoe.*

μὴ μνάσης, Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36  
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

*Gorgo.*

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

*Praxinoe.*

τοῦτο κάλ' εἶπας.

τῶμπέχονον φέρε μοι, καὶ τὰν θολίαν κατὰ κόσμον  
 ἀμφίβητες· οὐκ ἄξῳ τυ, τέκνον· μορμῶ, δάκνει ἵππος. 40  
 δάκρυ' ὅσσα θέλεις· χωλὸν δ' οὐ δεῖ τυ γενέσθαι.  
 ἔρωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα·  
 τὰν κύν' ἔσω κάλεσον· τὰν αὐλείαν ἀπόκλαζον.—  
 ὦ θεοί, ὅσσοις ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι  
 χρή τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45  
 πολλά τοι, ὦ Πτολεμαίε, πεποίηται καλὰ ἔργα,  
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών. οὐδεὶς κακοεργὸς  
 δαλείται τὸν ἰόντα, παρέρπων Αἰγυπτιστί·  
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,  
 ἀλλήλοισι ὁμαλοί, κακὰ παλγνία, πάντες ἐρειοί. 50

30. ὁδὸς ὁμῶς. σμῆ δὴ ποκ'. ἀπληστε, A. 32. ὁκοῖα P.  
 37. προτέθεικα A. 38. ἀπέβα τοι τοῦτο. Πρ. κάλ' εἶπας A;  
 ναί, καλὸν εἶπας P. 50. πάντ' ἐς ἀρείω A.

ἀδίστα Γοργοί, τί γενώμεθα ; τοὶ πολεμισταὶ  
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.  
 ὀρθὸς ἀνέστα ὁ πύρρος· ἴδ' ὡς ἄγριος· κυνοθαρήσῃς  
 Εὐνόα, οὐ φευξῇ ; διαχρησέεται τὸν ἄγοντα.  
 ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

*Gorgo.*

θάρσει, Πραξινόα. καὶ δὴ γεγενήμεθ' ὅπισθεν·  
 τοὶ δ' ἔβαν ἐς' χάραν.

*Praxinoe.*

καὶ τὰ συναγείρομαι ἤδη.  
 ἵππον καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδόικω  
 ἐκ παιδός. σπεύδωμες· ὄχλος πολλὸς ἄμμω ἐπιρρεῖ.

*Gorgo. (addressing an old woman in the crowd.)*

ἔξ αὐλᾶς, ὦ μᾶτερ ;

*Old W.*

ἐγὼν, ὦ τέκνα.

*Gorgo.*

παρενθεῖν 60

εὐμαρές ;

*Old W.*

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,  
 καλλίστα παίδων. πείρα θῆν πάντα τελείται.

*Gorgo.*

χρησμῶς ἂ πρεσβύτες ἀπόφχετο θεσπίξασα.

*Praxinoe.*

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἡγάγεθ' Ἕραν.

*Gorgo.*

θάσαι, Πραξινόα, περὶ τὰς θύρας ὀσσοι δμῖλος. 65

*Praxiños.*

θεσπέσιος—Γοργώ, δὸς τὰν χέρα μοι· λαβὲ καὶ τύ,  
 Εὐνόα, Εὐτυχίδος· πότεχ' αὐτῇ, μή τι πλανηθῆς.  
 πᾶσαι ἄμ' εἰσένθωμες· ἀπρίξ ἔχευ, Εὐνόα, ἁμῶν.  
 ὦ μοι δειλαία, δίχα μεν τὸ θερίστριον ἦδη  
 ἔσχισται, Γοργώ. ποττῷ Διός, εἴ τι γένοιο 70  
 εὐδαίμων, ὦ ἄνθρωπε, φυλάσσεο τῷμπέχονόν μεν.

*1st Spectator.*

οὐκ ἐπ' ἐμὴν μέν· ὅμως δὲ φυλάξομαι.

*Praxinos.*

ἀθρόος ὄχλος·

ὠθεῖνθ' ὥσπερ ὕες.

*1st Spectator.*

θάρσει, γύναι· ἐν καλῷ εἰμές.

*Praxinos.*

κεῖς ὄρας, κῆπαιτα, φίλ' ἀνδρῶν, ἐν καλῷ εἵης,  
 ἅμμε περιστέλλων. χρηστῷ κοίκτιρμονος ἀνδρός. 75  
 φλίσβεται Εὐνόα ἅμιν ἄγ', ὦ δειλὰ τύ, βιάζεν.  
 κάλλιστ'· ἐνδοῖ πᾶσαι, ὃ τὰν νυδὸν εἴπ' ἀποκλάζας.

*Gorgo.*

Πραξινοά, πόταγ' ὦδε· τὰ ποικίλα πρᾶτον ἄθρησον,  
 λεπτὰ καὶ ὥς χαρίεντα. θεῶν περονάματα φασεῖς.

*Praxinos.*

πότνι' Ἀθαναία· ποῖαί σφ' ἐπόνασαν ἔριθοι, 80  
 ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν;  
 ὥς ἔτυμ' ἐστάκαντι, καὶ ὥς ἔτυμ' ἐνδινεῦντι.  
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὠνθρωπος.  
 αὐτὸς δ' ὥς θαητὸς ἐπ' ἀργυρέω κατάκειται

κλισμῷ, πρῶτον Ἰουλον ἀπὸ κροτάφων καταβάλλων, 85  
ὁ τριφίλητος Ἀδωνις δὲ κῆν Ἀχέροντι φιλεῖται.

2nd *Spectator*.

παύσασθ', ὦ δύσταντοι, ἀνάνυτα κωτίλλοισαι  
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

*Gorgo*.

μᾶ, πόθεν ὄνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;  
πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις; 90  
ὥς εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,  
ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·  
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

*Praxinoe*.

μὴ φῆη, Μελιτῶδες, ὅς ἀμῶν καρτερὸς εἴη,  
πλὰν ἐνός· οὐκ ἀλέγω, μὴ μοι κενεὰν ἀπομάξῃς. 95

*Gorgo*.

σίγα, Πραξινοῖα· μέλλει τὸν Ἀδωνιν ἀεΐδειν  
ἀ τᾶς Ἀγρείας θυγάτηρ πολυῖδρις αἰοιδός,  
ἅτις καὶ Σπέρχιν τὸν ἰάλεμον ἀρίστευσε·  
φθεγξέται τι, σάφ' οἶδα, καλόν· διαθρύπτεται ἤδη.

*Song*.

δέσποινα, δὲ Γολγῶς τε καὶ Ἰδάλιον ἐφίλησας, 100  
αἰπεινὰν τ' Ἑρκαν, χρυσῷ παῖζοις· Ἀφροδίτα,  
οἶόν τοι τὸν Ἀδωνιν ἀπ' ἀενάου Ἀχέροντος  
μηνὶ δυωδεκάτῃ μαλακαίποδες ἄγαγον ὦραι.  
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθειναὶ  
ἔρχονται, πάντεσσι βροτοῖς αἰεὶ τι φέροισαι. 105

88. ἐκ νασσῶν τε πλατ. A. 94, 95. A gives to Gorgo.  
98. ἅτις καὶ πέρυτιν A. 101. Ἑρκ' ἂν Χρυσῶ A. 103. μαλακαὶ  
πόδας A.



Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
 ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,  
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·  
 τὴν δὲ χαριζομένα, πολυώνυμε καὶ πολύναιε,  
 ἃ Βερενικέα θυγάτηρ, Ἑλένη εἰκυῖα, 110  
 Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.  
 παρ μὲν οἱ ὦρια κεῖται, ὅσα ὀρνὺς ἄκρα φέροντι,  
 παρ δ' ἀπαλοὶ κάποι, πεφυλαγμένοι ἐν ταλαρίσκοις  
 ἀργυρέοις, Συρίω δὲ μύρω χρύσει' ἀλάβαστρα·  
 εἰδᾶτά θ' ὅσσα γυναικες ἐπὶ πλαθάνῳ πονέονται, 115  
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ.  
 ὅσσα τ' ἀπὸ γλυκερῷ μέλιτος, τά τ' ἐν ὕργῳ ἐλαίῳ,  
 πάντ' αὐτῷ πετεηνὰ καὶ ἔρπετὰ τεῖδε πάρεστι.  
 χλωραὶ δὲ σκιάδες, μαλακῷ βρίθοντες ἀνθήθω,  
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἑρωτες, 120  
 οἷοι ἀηδονιδῆες ἀεζομένων ἐπὶ δένδρων  
 πωτῶνται πτερύγων πειρώμενοι, ὅζον ἀπ' ὅζω.  
 ὦ ξβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος  
 αἰετώ, οἰνοχόον Κρονίδᾳ Διὶ παῖδα φέροντες,  
 πορφύρειοι δὲ τάπητες ἄνω, ("μαλακώτεροι ἔπνω" 125  
 ἃ Μίλατος ἔρεϊ, χῶ τὰν Σαμίαν κατά βόσκων).  
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἀμά.  
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυν Ἄδωνις,  
 ὀκτωκαιδεκέτης ἢ ἔννεακαίδεχ' ὁ γαμβρός.  
 οὐ κεντεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χεῖλεα πυρρά. 130  
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα.  
 ἀῶθεν δ' ἡμμες νιν ἅμα δρόσῳ ἀθροαὶ ἕξω

125, 6. μολ. ἔπνω. ἃ Μιλᾶτις Α.

126. καταβόσκων Α and P.

127. ἄλλα Ρ. 129. Α omits.

οἰσεῦμες ποτὶ κύματ' ἐπ' αἰὼνι πτόοντα·  
 λύσσασαι δὲ κόμαν, καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι,  
 στήθεσι φαινομένοις, λιγυρὰς ἀρξώμεθ' αἰοιδᾶς. 135  
 ἔρπεις, ὦ φίλ' Ἀδωνι, καὶ ἐνθάδε κεῖς Ἀχέροντα  
 ἡμιθέων, ὥς φαντί, μονώτατος· οὔτ' Ἀγαμέμνων  
 τοῦτ' ἔπαθ', οὔτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,  
 οὔθ' Ἐκτωρ Ἑκάβας ὁ γεραίτατος εἴκατι παίδων,  
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπαυελθών, 140  
 οὔθ' οἱ ἔτι πρότεροι Λαπίθαι, καὶ Δευκαλίωνες,  
 οὐ Πελοπηϊάδαι τε καὶ Ἀργεος ἄκρα Πελασγοί.  
 ἴλαθι νῦν, φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαιο.  
 καὶ νῦν ἦνθες, Ἀδωνι, καί, ὅκκ' ἀφίκη, φίλος ἡξείς.

*Gorgo.*

Πραξινοῖα, τὸ χρῆμα σοφώτερον· ἂ θήλεια 145  
 ὀλβία ὅσσα ἴσασι, πανολβία ὥς γλυκὺ φωνεῖ.  
 ὦρα ὅμως κ' εἰς οἶκον· ἀνάριστος Διοκλείδης.  
 χῶνῃρ ὄξος ἅπαν· πεινᾶντι δὲ μηδὲ ποτένθης.  
 χαίρε, Ἀδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφίτκευ.

142. Πελασγῶ A.

144. εἰξείς A.

149. χαῖρ' ὦ Ἀδων A.

# IDYLL XVI.

## *The Praise of Hiero.*

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν ἀοιδοῖς,  
 ὕμνεῖν ἀθανάτους, ὕμνεῖν ἀγαθῶν κλέα ἀνδρῶν.  
 Μοῦσαι μὲν θεαὶ ἐντὶ, θεοὺς θεαὶ αἰέδοντι·  
 ἡμμε δὲ βροτοί, οἱ δὲ βροτοὺς βροτοὶ αἰέδωμες.  
 τίς γὰρ τῶν ὀπόσοι γλαυκὰν ναλοῦσιν ὑπ' Ἡῶ, 5  
 ἀμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ  
 ἀσπασίως, οὐδ' αὔθις ἀδωρήτους ἀποπέμψει ;  
 αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,  
 πολλὰ με τωθάξοισαι, ὅτ' ἀλιθίαν ὁδὸν ἦνθον·  
 ὀκνηραὶ δὲ πάλιν κενεῆς ἐπὶ πυθμένι χηλοῦ 10  
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,  
 ἐνθ' αἰεὶ σφίσιν ἔδρα, ἐπ' αὖν ἀπρακτοὶ ἴκωνται.  
 τίς τῶν νῦν τοιόσδε ; τίς εὖ εἰπόντα φιλήσει ;  
 οὐκ οἶδ'· οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν, ὥς πάρος, ἐσθλοῖς  
 αἰνεῖσθαι σπεύδοντι· νενίκηνται δ' ὑπὸ κερδέων. 15  
 πᾶς δ', ὑπὸ κόλπῳ χεῖρας ἔχων, πόθεν οἴσεται ἄθρεϊ  
 ἄργυρον· οὐδέ κεν ἰδὼν ἀποτρίψας τινὶ δοίῃ,  
 ἀλλ' εὐθὺς μυθεῖται· “ ἀπωτέρω ἢ γόνυ κνάμα·  
 “ αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς·  
 “ τίς δέ κεν ἄλλου ἀκούσαι ; ἄλις πάντεσσιν Ὀμηρος· 20

“οὗτος αἰοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.”

δαιμόνιοι, τί δὲ κέρδος ὁ μυρῖος ἐνδοθι χρυσὸς  
 κείμενος ; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις·  
 ἀλλὰ τὸ μὲν ψυχῇ, τὸ δὲ καὶ τινι δοῦναι αἰοιδῶν  
 πολλοὺς δ' εὔ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25  
 ἀνθρώπων· αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν·  
 μῆδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ  
 μειλίζαντ' ἀποπέμψαι, ἐπὰν ἐθέλωντι νέεσθαι·  
 Μουσάων δὲ μάλιστα τίλειν ἱεροὺς ὑποφήτας·  
 ὄφρα καὶ εἰν αἰῖδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30  
 μῆδ' ἀκλεῆς μύρῃαι ἐπὶ ψυχροῦ Ἀχέροντος,  
 ὥσεί τις, μακέλα τετυλωμένος ἐνδοθι χεῖρας,  
 ἄχῃν ἐκ πατέρων πευνίην ἀκτήμεονα κλαίων,  
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεύα  
 ἄρμαλιν ἐμμηνον ἐμετρήσαντο πενέσται· 35  
 πολλοὶ δὲ Σκοπάδῃσιν ἐλαυνόμενοι ποτὶ σακοὺς  
 μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι·  
 μυρρία δ' ἀμπεδίου Κρανωνίου ἐνδιάσκειν  
 ποιμένες ἔκκριτα μᾶλα φιλοξείνοισι Κρεώνδαις·  
 ἀλλ' οὐ σφιν τῶν ἡδὸς, ἐπεὶ γλυκὺν ἐξεκένωσαν 40  
 θυμὸν ἐς εὐρείαν σχεδίαν στυννοῦ Ἀχέροντος,  
 ἄμναστοι δέ, τὰ πολλὰ καὶ ὀλβια τήνα λιπόντες,  
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,  
 εἰ μὴ δεινὸς αἰοιδὸς ὁ Κῆϊος αἰόλα φωνέων  
 βάρβριτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺς 45  
 ὀπλοτέρσις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,  
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.  
 τίς δ' ἂν ἀριστήας Λυκίων ποτέ, τίς κομόωντας

Πριαμίδας, ἥ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,  
 εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί ; 50  
 οὐδ' Ὀδυσσεύς, ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθεῖς  
 πάντας ἐπ' ἀνθρώπους, αἶδαν τ' εἰς ἔσχατον ἐλθὼν  
 ζῶός, καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος,  
 δηναῖον κλέος ἔσχεν· ἐσιγάθη δ' ἂν ὕφορβος  
 Εὐμαιος, καὶ βουσι Φιλοίτιος ἀμφ' ἀγελαίαις 55  
 ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτης,  
 εἰ μὴ σφᾶς ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι·  
 χρήματα δὲ ζῶοντες ἀμαλδύνονται θανόντων.  
 ἀλλ' ἴσος γὰρ ὁ μόχθος, ἐπ' ἄνι κύματα μετρεῖν, 60  
 ὅσ' ἀνεμος χέρσουνδε μετὰ γλαυκᾶς ἁλὸς ὠθεῖ,  
 ἥ ὕδατι νίξειν θολερὰν διαειδέει πλίνθον,  
 καὶ φιλοκερδείᾳ βεβλημένον ἄνδρα παρελθεῖν.  
 χαιρέτω δς τοιοῦτος· ἀνήριθμος δέ οἱ εἴη  
 ἄργυρος· αἰεὶ δὲ πλεόνων ἔχοι ἡμερος αὐτόν. 65  
 αὐτὰρ ἐγὼν τιμάν τε καὶ ἀνθρώπων φιλότητα  
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.  
 δίζημαι δ' ὅτινι θνατῶν κεχαρισμένος ἐνθῶ  
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθονται ἀοιδοῖς  
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70  
 οὐπῶ μῆνας ἄγων ἔκαμ' οὐρανός, οὐδ' ἐνιαυτούς·  
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·  
 ἔσσεται σῆτος ἀνὴρ, δς ἐμεῦ κεχρήσεται ἀοιδού,  
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας, ἥ βαρὺς Αἴας  
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἥριον Ἴλου. 75  
 ἦδη νῦν Φοίνικες, ὕπ' ἡέλιφ δύνουσι

54. δ σφορβὸς P. 63. βεβλαμμένον A and P. 64. ὅστις τοῖος.  
 A and P. 68. φ κεν P.

οἰκεῦντες Λιβύας ἄκρον σφυρόν, ἐρρίγασιν·  
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα,  
 ἀχθόμενοι σακέεσσι βραχίονας ἱτῆνοισιν·  
 ἐν δ' αὐτοῖς Ἰέρων, προτέροις ἴσος ἠρώεσσι, 80  
 ζώννυνται, ἱππειαὶ δὲ κόρυν σκεπάουσιν ἔθειραι.  
 αἱ γάρ, Ζεῦ κύδιστε πάτερ, καὶ πότνι' Ἀθάνα,  
 κούρη θ', ἥ σὺν ματρὶ πολυκλήρων Ἐφυραίω  
 εἰληχας μέγα ἄστυ, παρ' ὕδασι Λυσιμελείας,  
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85  
 Σαρδόνιον κατὰ κύμα, φίλων μόρον ἀγγελέοντας  
 τέκνοις ἢδ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·  
 ἄσπεα δὲ προτέροισι πάλιν ναοίτο πολίταις,  
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας·  
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἱ τ' ἀνάρηθμοι 90  
 μήλων χιλιάδες βοτάνῃ διαπιανθεῖσαι  
 ἀμπεδίου βλήχουιντο, βόες δ' ἀγελῆδον ἐς αὐλιν  
 ἐρχόμεναι σκυφαῖον ἐπισπεύδοιεν ὁδίταν·  
 νειοὶ δ' ἐκπονέοιντο ποτὶ σπόρον, ἀνίκα τέττιξ,  
 ποιμένας ἐνδίοις πεφυλαγμένους, ἔνδοθι δένδρων 95  
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχναι  
 λεπτὰ διαστήσαιντο, βοῶς δ' ἔτι μῆδ' ὄνομ' εἴη.  
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν αἰοδοὶ  
 καὶ πόντου Σκυθικοῖο πέραν, καὶ ὅθι πλατὺ τεῖχος  
 ἀσφάλτῃ δῆσασα Σεμίραμις ἐμβασίλευεν. 100  
 εἰς μὲν ἐγώ, πολλοὺς δὲ Διδὸς φιλέοντι καὶ ἄλλους  
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὴν Ἀρέθοισαν  
 ὑμνεῖν σὺν λαοῖσι, καὶ αἰχμητὰν Ἰέρωνα.  
 ὦ Ἐτεόκλειοι Χάριτες θεαί, ὦ Μινύειον

81. σκιάουσιν A. 95. ὑπόθι A. 104. θυγατρεις θεαί, αἱ P.

Ὅρχομενὸν φιλέοισαι, ἀπεχθόμενόν ποκα Θήβαις, 105  
ἄκλητος μὲν ἔγωγε μένοιμί κεν· ἐς δὲ καλεύντων  
θαρήσας Μοῖσαισι σὺν ἀμετέραισιν ἰοίμαν,  
καλλείψω δ' οὐδ' ὕμνε· τί γὰρ Χαρίτων ἀγαπατὸν  
ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἅμ' εἶην.

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107. *ἰοίμαν* P.

## IDYLL XVII.

### *The Praise of Ptolemy.*

Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε Μοῖσαι,  
 ἀθανάτων τὸν ἄριστον ἐπὴν ᾄδωμεν αἰοδαῖς·  
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω,  
 καὶ πύματος, καὶ μέσσος· ὁ γὰρ προφερέστατος ἀνδρῶν.  
 ἦρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5  
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν αἰοιδῶν·  
 αὐτὰρ ἐγὼ Πτολεμαῖον, ἐπιστάμενος καλὰ εἰπεῖν,  
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.  
 Ἴδαν ἐς πολὺδενδρον ἀνὴρ ὕλατόμος ἐλθὼν  
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10  
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,  
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.  
 ἔκ πατέρων οἶος μὲν ἔην τελέσαι μέγα ἔργον  
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο  
 βουλάν, ἃν οὐκ ἄλλος ἀνὴρ οἶός τε νοῆσαι. 15  
 τῆνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν  
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ  
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς  
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτραις.



ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνοιο 20  
 ἴδρυνται, στερεοῖο τετυγμένα ἐξ ἀδάμαντος·  
 ἔνθα σὺν ἄλλοισιν θαλάσῃ ἔχει οὐρανίδησι,  
 χαίρων νύωνών περιώσιον νύωνοῖσιν,  
 ὅττι σφέων Κρονίδας μελέων ἐξείλετο γῆρας·  
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25  
 ἀμφοῖν γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,  
 ἀμφοτέροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.  
 τῷ καὶ ἐπεὶ δαίτηθεν ἴοι κεκορημένος ἦδη  
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,  
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30  
 τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ὄζοις·  
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἡβης  
 ὅπλα, καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.  
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα  
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γευναμένοισι. 35  
 τᾷ μὲν Κύπρον ἔχουσα, Διώνας πότνια κούρα,  
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας.  
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναῖκα,  
 ὅσσον περ Πτολεμαῖος ἔην ἐφίλησεν ἄκοιτιν.  
 ἦ μὰν ἀντεφιλείτο πολὺ πλέον· ὧδέ κε παισὶ 40  
 θαρσῆσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,  
 ὅππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεούσης.  
 ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰέν,  
 ῥήϊδιαι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.  
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45  
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα  
 εὐεϊδὴς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν·

ἀλλὰ μιν ἄρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν  
 κνάυεαν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,  
 ἐς ναὸν κατέθηκας, ἔως δ' ἀπεδάσσαιο τιμάς. 50  
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας  
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.  
 Ἄργεῖα κνάνοφρυ, σὺ λαοφόνον Διομήδεα  
 μισγομένα Τυδῆϊ τέκες, Καλυδώνιον ἄνδρα·  
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55  
 Αἰακίδῃ Πηληϊ· σὲ δ', αἰχμητὰ Πτολεμαῖε,  
 αἰχμητῇ Πτολεμαίῳ ἀρίζηλος Βερενίκα.  
 καὶ σε Κόως ἀτίταλλε, βρέφος νεογιλλὸν ἐόντα  
 δεξαμένα παρὰ ματρός, ὅτε πρῶταν ἴδες ᾧ.  
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60  
 Ἄντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν.  
 ἡ δέ οἱ εὐμενέουσα παρίστατο, καὶ δ' ἄρα πάντων  
 νωδυνίην κατέχευε μελῶν· ὁ δὲ πατρὶ ἐοικῶς  
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῦσα,  
 φᾶ δέ, καθαπτομένα βρέφους χεῖρεσσι φίλαισιν· 65  
 ὀλβιε κοῦρε γένοιο, τίοις δέ με τόσσον, ὅσον περ  
 Δᾶλον ἐτίμασεν κυανάμπυκα Φοῖβος Ἀπόλλων  
 ἐν δὲ μιᾷ τιμῇ Τρίοπον καταθεῖο κολώναν,  
 ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν,  
 ὅσσον καὶ Ῥήναιαν ἀναξ ἐφίλησεν Ἀπόλλων. 70  
 ὥς ἄρα νᾶσος ξείπεν· ὁ δ' ὑψόθεν ἔκλαγε φωνῇ  
 ἐς τρεῖς ὑπαὶ νεφέων Διὸς αἰετὸς αἴσιος ὄρνις·  
 Ζηνὸς πού τόδε σᾶμα. Διὶ Κρονίωνι μέλονται  
 αἰδοῖοι βασιλῆες· ὁ δ' ἐξοχος, ὃν κε φιλήσῃ  
 γεινόμενον ταπρῶτα· πολὺς δέ οἱ ὄλβος ὀπηδεῖ. 75

πολλὰς μὲν κρατεῖ γαίᾳς, πολλὰς δὲ θαλάσσας.  
 μυρταὶ ἄπειροί τε, καὶ ἔθνεα μυρταὶ φωτῶν  
 λήϊον ἀλδήσκουσιν ὀφελλόμεναι Διὸς ὄμβρῳ·  
 ἀλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,  
 Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει. 80  
 οὔδ' τις ἄσπετα τόσσα βροτῶν ἔχει ἔργα δαέντων  
 τρεῖς μὲν οἱ πολλῶν ἑκατοντάδες ἐνδεδήμενται,  
 τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,  
 δοιαὶ δὲ τριάδες, μετὰ δὲ σφισιν ἐννεάδες τρεῖς.  
 τῶν πάντων Πτολεμαῖος ἀγῆνωρ ἐμβασιλεύει. 85  
 καὶ μὴν Φοινίκας ἀποτέμνεται, Ἀρραβίας τε,  
 καὶ Συρίας, Λιβύας τε, κελαυνῶν τ' Αἰθιοπῶν·  
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι  
 σαμαίνει, Λυκίοις τε, φιλοπτολέμοισί τε Καρσί,  
 καὶ νάσοις Κυκλάδεσσιν· ἐπεὶ οἱ νῆες ἄρισται 90  
 πόντον ἐπιπλώοντι· θάλασσα δὲ πᾶσα καὶ αἶα  
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.  
 πολλοὶ δ' ἱππῆες, πολλοὶ δὲ μιν ἀσπιδιώται  
 χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.  
 ὀλβῳ μὲν πάντας κε καταβρίθου βασιλῆας. 95  
 τόσσον ἐπ' ἅμα ἕκαστον ἐς ἀφνέον ἔρχεται οἶκον  
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.  
 σὺ γάρ τις δητῶν πολυκῆτεα Νεῖλον ἐπεμβὰς  
 πεζὸς ἐν ἀλλοτρίῃσι βοᾶν ἐστάσατο κώμας·  
 οὔδ' τις αἰγιαλόνδε θοῶς ἐξάλατο ναὸς 100  
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσιν,  
 τοῖος ἀνὴρ πλατέεσσιν ἐνδύρνται πεδίοισι  
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλει·

φῖ ἐπίπαγχυ μέλει πατρώϊα πάντα φυλάσσειν,  
 οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός. 105  
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πλόνι χρυσὸς  
 μυρμάκων ἄτε πλοῦτος ἀεὶ κέχυται μογεόντων·  
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἴκοι,  
 αἶψιν ἀπαρχομένοιο, σὺν ἄλλοισιν γεράεσσι·  
 πολλὸν δ' ἰφθίμοισι δεδώρηται βασιλεῦσι, 110  
 πολλὸν δὲ ποτλίεσσι, πολὺν δ' ἀγαθοῖσιν ἑταίροις.  
 οὐδὲ Διωνύσου τις ἀνὴρ ἱερούς κατ' ἀγῶνας  
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,  
 φῖ οὐ δωτίων ἀντάξιον ὤπασε τέχνας.  
 Μουσάων δ' ὑποφῆται ἀεῖδοντι Πτολεμαῖον 115  
 αὐτ' εὐεργεσίης. τί δὲ κάλλιον ἀνδρὶ κεν εἴη  
 ὀλβίῳ, ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι ;  
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,  
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,  
 ἀέρι τῇ κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος. 120  
 μῦθος ὅδε προτέρων τε καὶ ὧν ἔτι θερμὰ κούια  
 στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,  
 ματρὶ φίλῃ καὶ πατρὶ θυώδεας εἴσατο νασύς·  
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι  
 ἵδρυσεν πάντεσσιν ἐπιχθονίοισιν ἄρωγούς. 125  
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μηρία καίει  
 μῆσι περιπλομένοισιν, ἐρευθομένων ἐπὶ βωμῶν,  
 αὐτός τ' ἰφθίμα τ' ἄλοχος· τὰς οὖτις ἀρείων  
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῶ,  
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130  
 ὧδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,

οὗς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·  
 ἐν δὲ λέχος στόρνυσιν λαύειν Ζηνὶ καὶ Ἥρῃ,  
 χεῖρας φοιβήσασα μύροις, ἔτι παρθένος Ἴρις.

χαῖρε, ἀναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ ἄλλων 135  
 μνάσομαι ἡμθέων· δοκέω δ', ἔπος οὐκ ἀπόβλητον  
 φθέγξομαι ἔσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς ἔξεις.

# IDYLL XVIII.

## *Epithalamium of Helen.*

Ἐν ποκ' ἄρα Σπάρτῃ ξανθότριχι πὰρ Μενελάῳ  
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσιναι  
 πρόσθε νεογράφῳ θαλάμῳ χορὸν ἐστάσαντο,  
 δώδεκα τὰ πρῶται πόλιος, μέγα χρῆμα Λακαινῶν,  
 ἀνίκα Τυνδαριδῶν κατεκλάξατο τὰν ἀγαπατῶν 5  
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρεὺς υἱός.  
 ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέουσιναι  
 ποσσὶ περιπλέκτοισι, περὶ δ' ἴαχε δῶμ' ὑμεναίῳ.  
 οὕτω δὴ προῖζε κατέδραθες, ὦ φίλε γαμβρέ;  
 ἦ ῥά τις ἔσσι λίαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10  
 ἦ ῥα πολὺν τιν' ἔπινες, ὅτ' εἰς εὐνὴν κατεβάλλεν;  
 εὐδεν μὲν χρῆζοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,  
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ μητρὶ  
 παῖσδεῖν ἐς βαθὺν ὄρθρον· ἐπεὶ καὶ ἕνας, καὶ ἐς ἂν,  
 κείς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε. 15  
 ὀλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι  
 ἐς Σπάρταν, ἅπερ ὧλλοι ἀριστέες, ὥς ἀνύσαιο.  
 μῶνός ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.  
 Ζανός τοι θυγάτηρ ὑπὸ τῶν μίαν ἵκετο χλαῖναν,

1. ἐν ποκα τῇ P.      8. περ εἰλικτοῖς A.      12. σπεύδοντα A.  
 16. ἐπέπτα σπερχομένῳ A.

οἷα Ἀχαιῦάδα γαῖαν πατεῖ οὐδεμί' ἄλλα. 20  
 ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.  
 ἄμμες γὰρ πᾶσαι συνομόλικες, αἷς δρόμος οὐτὸς  
 χρισσάμεναις ἀνδρισιτὶ παρ' Εὐρώταο λοετροῖς,  
 τετράκις ἐξήκοντα κόραι, θῆλυς νεολαῖα  
 τᾶν οὐ Δᾶν τις ἄμωμος, ἐπεὶ χ' Ἑλένη παρισωθῇ. 25  
 Ἀὼς ἀντέλλοισα καλὸν διέφανε πρόσωπον  
 πότνια νύξ ἅτε λευκὸν ἔαρ χειμῶνος ἀνέντος,  
 ὦδε καὶ ἡ χρυσέα Ἑλένα διεφαίνεται ἐν ἁμῖν.  
 πιεῖρα μεγάλα ἅτ' ἀνέδραμε κόσμος ἀρούρα  
 ἦ κάψ κνυπάρισσος, ἦ ἄρματι Θεσσαλὸς ἵππος, 30  
 ὦδε καὶ ἡ ῥοδόχρως Ἑλένα Λακεδαιμόνι κόσμος.  
 οὔτε τις ἐς ταλάρως πανίσσεται ἔργα τοιαῦτα,  
 οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριοις ἰσθῶ  
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύωντων,  
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὦδε κροτῆσαι, 35  
 Ἀρτεμιν αἰλδοῖσα καὶ εὐρύστερνον Ἀθάναν,  
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἱμεροὶ ἐντι.  
 ὦ καλὰ, ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἦδη.  
 ἄμμες δ' ἐς δρόμον ἤρι καὶ ἐς λειμώνια φύλλα  
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἀδὸν πνέοντας, 40  
 πολλὰ τεοῦς, Ἑλένα, μεμναμένοι, ὥς γαλαθηναί  
 ἄρνες γειναμένους διὸς μαστὸν ποθέοισαι.  
 πράτα τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο  
 πλέξασαι, σκιερὰν καταθήσομες ἐς πλατάνιστον  
 πράτα δ', ἀργυρέας ἐξ ὀλπίδος ὕγρον ἄλειφαρ 45  
 λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον

25. οὐδ' ἂν τις P. 26, 27. πότνι' ἅτ' ἀντέλλοισα κ. δ. πρ. ἄως,  
 ἦ ἅτε . . . P. 27. πότνια νυκτὶ σελάνα A. 29. πιεῖρα μέγα λῶγον  
 A. 35. οὐδὰ κρόκαν A.

γράμματα δ' ἐν φλοιῷ γεγράψεται, ὥς παριών τις  
ἀννείμῃ, Δωριστί, "σέβου μ'· Ἑλένας φυτὸν εἰμί."

χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ.

Λατὼ μὲν δοίῃ, Λατὼ κουροτρόφος ὕμνῳ 50

εὐτεκνίαν· Κύπρις δέ, θεὰ Κύπρις, ἴσον ἔρασθαι  
ἀλλάλων· Ζεὺς δέ, Κρονίδας Ζεὺς, ἀφθιτον ὄλβον,  
ὥς ἐξ εὐπατριδῶν εἰς εὐπατρίδας πάλιν ἔνθη.

εὐδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες  
καὶ πόθον· ἔγρεσθαι δὲ πρὸς ἁῶ μὴ 'πιλάβησθε. 55

νεύμεθα κἄμμες ἐς ὄρθρον, ἐπεὶ κα πρῶτος ἀοιδὸς  
ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.  
Ἵμάν, ὦ Ἵμέναιε, γάμφ' ἐπὶ τῷδε χαρείης.

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48. ἀννείμῃ. δώροις τι σέβου A.

53. ἐνθεῖν A.



## IDYLL XIX.\*

### *The Honey-Stealer.*

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα,  
 κηρίον ἐκ σίμβλων συλεύμενον· ἄκρα δὲ χειρῶν  
 δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση,  
 καὶ τὰν γὰρ ἐπάταξε, καὶ ἄλατο· τῇ δ' Ἀφροδίτῃ  
 δείξεν τὰν ὁδύναν, καὶ μέμφετο, ὅττι γε τυτθὸν 5  
 θηρίον ἐστὶ μέλισσα, καὶ ἀλῖκα τραύματα ποιεῖ.  
 ἡ μάτηρ γελάσασα, τί δ'; οὐκ ἴσος ἐσσι μέλισσαις;  
 ὅς τυτθὸς μὲν ἔφυς, τὰ δὲ τραύματα ἀλῖκα ποιεῖς.

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\* Classed by Ahrens among 'incertorum idyllia.' 8. τυτθὸν μὲν  
 ἴης A; χά τυτθὸς P.

# IDYLL XXI.\*

## *The Fishermen.*

Ἄ πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει  
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν  
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.  
κὰν ὀλίγον νυκτός τις ἐπιψαύσῃσι, τὸν ὕπνον  
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

Ἰχθύος ἀγρευτῆρες ὁμῶς δύο κείντο γέροντες,  
στρωσάμενοι βρύον αὖτον ὑπὸ πλεκταῖς καλύβαισι,  
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν  
κείμε τὰ ταῖν χειρῶν ἀθλήματα, τοὶ καλαθίσκοι,  
τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκίοεντα δέλητα, 10  
ὄρμιαί, κύρτοι τε, καὶ ἐκ σχοίνων λαβύρινοι,  
μήρινοι, κῶπα τε, γέρων τ' ἐπ' ἐρείσμασι λέμβος,  
νέρθεν τὰς κεφαλὰς φορμὸς βραχύς, εἴματα, πύσοι·  
οὗτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὗτος ὁ πλοῦτος.  
οὐδὸς δ' οὐχὶ θύραν εἶχ', οὐ κύνα πάντα περισσὰ 15  
πάντ' ἐδόκει τήνοισ' ἅ γὰρ πενία σφας ἐτήρει.  
οὐδεὶς δ' ἐν μέσσω γέλτῳ πέλεν, ἅ δὲ παρ' αὐτὰν

\* Incertorum Idyll. iii. A. 4. ἐπιμόσῃσι A. 5. ἐπιπτάμεναι A.  
8. κοίτῃ τῷ φ. A. 9. τὰ τὰς θήρας ἀθ. A. 10. τε λῆγα Fritz.  
13. εἶμα τάπητ' A; εἴματα, πῖλοι P. 14. ὁ πᾶς στόλος A. 15.  
οὐδὸς δ' οὐ κλέθραν A. 16. πενία σφιν ἐταῖρα P. 17. γέλτων,  
παντᾶ δὲ P.

θλιβομέναν καλύβαν τρυφερὸν προσέναχε θάλασσα.  
 κοῦπω τὸν μέσατον δρόμον ἄνυν ἄρμα Σελάνας,  
 τοὺς δ' ἄλλιείς ἤγειρε φίλος πόνος· ἐκ βλεφάρων δὲ 20  
 ὕπνου ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ᾠδάν.

*Asphalion.*

ψεύδοντ', ὦ φίλε, πάντες, ὅσοι τὰς νύκτας ξφασκον  
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς·  
 ἤδη μυρ' ἐσεῖδον ὄνειράτα, κοῦδέπω ἄως. 24  
 μὴ λαθόμεν; τί τὸ χρήμα; χρόνον ταὶ νύκτες ἔχοντι.

*Mate.*

'Ασφαλῶν, μέμφῃ τὸ καλὸν θέρος· σὺ γὰρ ὁ καιρὸς  
 αὐτομάτως παρέβα τὸν ἐδὼν δρόμον· ἀλλὰ τὸν ὕπνον  
 ἂ φροντίς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τιν.

*Asphalion.*

ἄρ' ἔμαθες κρίνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.  
 οὐ σ' ἐθέλω τῷμῳ φαντάσματος ἡμεν ἁμοιρον· 30  
 ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζει.  
 εὖ γὰρ ἂν εἰκάξαις κατὰ τὸν νόον· οὗτος ἄριστος  
 ἔστιν ὄνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.  
 ἄλλως καὶ σχολὰ ἔστι· τί γὰρ ποιεῖν ἂν ἔχοι τις  
 κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων, 35  
 ἀλλ' ὄνος ἐν ῥάμνῳ, τὸ δὲ λύχνιον ἐν πυρτανείῳ·  
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

*Mate.*

λέγε μοί ποτε νυκτὸς

21. ἤρεθον αὐδάν A. 25. τί τὸ χρήμα χρόνον ταὶ A. 32. ὅς  
 γὰρ ἂν εἰκάξῃ P. 36. ἔδωκ ἐν δρυμῷ A; ἀσμενος ἐν ῥάμνῳ P.  
 37. τὰδ' ἔχειν—θέλε δὴ ποτε νυκτὸς A.

ὄψιν, τὰ τις ἔσσεο δὲ λέγει, μανύειν ἑταίρω.

*Asphalioth.*

δειλινὸν ὥς κατέδαρθον ἐν εἰναλλίοισι πόνοισιν,  
 (οὐκ ἦν μὰν πολύσιτος· ἐπεὶ δειπνεῦντες ἐν ᾧρα, 40  
 εἰ μέμνη, τὰς γαστρὸς ἐφειδόμεθ'·) εἶδον ἑμμετὸν  
 ἐν πέτρᾳ μεμαῶτα· καθεσδόμενος δ' ἐδόκεον  
 ἰχθύας, ἐκ καλᾶμων δὲ πλάνον κατέσειον ἐδωδάν.  
 καὶ τις τῶν τραφερῶν ᾠρέξατο· (καὶ γὰρ ἐν ὕπνοις  
 πᾶσα κύων ἄρκτον μαντεύεται· ἰχθύα κηγών.) 45  
 ἥ μὲν τῷγκλίστρῳ ποτεφύετο, καὶ ῥέειν αἷμα·  
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.  
 τῷ χέρε τεινόμενος περικλόμενος εὖρον ἀγῶνα,  
 πῶς μὲν ἔλω μέγαν ἰχθύν ἀφανροτέροισι σιδάροις.  
 εἶθ' ὑπομιμνάσκων τῷ τρώματος, ἡρέμ' ἐνυζα, 50  
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.  
 ἦνυσσα δ' ὦν τὸν ἄεθλον· ἀνείλκυσα χρύσειον ἰχθύν,  
 παντᾷ τῷ χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,  
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς,  
 ἢ τάχα τὰς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55  
 ἡρέμα δ' αὐτὸν ἔλῶν ἐκ τῷγκλίστρῳ ἀπέλυσσα,  
 μή ποτε τῷ στόματος τᾶγκλίστρια χρυσὸν ἔχοιεν.  
 καὶ τὸν μὲν πιστεύσασα καλαγετὸν ἡπῆρατον,  
 ὦμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείωναι,  
 ἀλλὰ μενεῖν ἐπὶ γᾶς, καὶ τῷ χρυσῷ βασιλεύσειν. 60

38. ὄψιν, πᾶ τοι ἔοικε λέγειν—μανύειν ἑταίρω A; ὄψιν, πάντα τεφ  
 δὲ λέγων μάνυσον ἐτ. P. 45. ἄρκτος P; ἄρκτον Fritz. 48. περι-  
 κλῶν νέμον εὖρον A; περὶ κνώδαλον εὖρον P. 52. ἦνυσ' ἔλῶν A;  
 ἦνυσ' ἰδῶν P. 56. ἐγῶν Fritz., A, and P. 57. τᾶγκίλια A.  
 58. καὶ τὸν μὲν σπεύσας δεκ' ἀνάγαγον εὐσπείρατον A; λέμβον μὲν  
 πειστήρσι κατήγον ἐπ' ἡπείροιο P. 59. ὦμοσα μηκέτι A.

ταῦτά με κἀξήγειρε· τὸ δ', ὦ ξένε, λοιπὸν ἔρειδε  
τὰν γνῶμαν· ὅρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

*Mate.*

καὶ σύ γε μὴ τρέσσης· οὐκ ὤμοσας· οὐδὲ γὰρ ἰχθύν  
χρύσειον ὡς ἶδες εὖρες· ἴσα δ' ἦν ψεύδεσιν ὄψις.  
εἰ μὲν ἄρ' οὐ κνώσσω τὸ τὰ χωρία ταῦτα ματεύεις,  
ἐλπὶς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν, 66  
μὴ σὺ θάνης λιμῶ, καὶ τοῖς χρυσοῖσιν ὀνείροις.

64. ἴσαι δὴ ψεύδεσιν ὄψις P.  
οὐ κν. P. 67. κατὰ χρ. A.

65. εἰ μὴ γὰρ κν. A ; εἰ δ' ὕπαρ,

## IDYLL XXII.

### *The Twin Brethren.*

Ὑμνέομες Λήδας τε καὶ αἰγιόχου Διὸς υἱῶ,  
 Κάστορα, καὶ φοβερὸν Πολυδεύκεα πύξ ἑρεθίζειν,  
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμῶσιν.  
 Ὑμνέομες καὶ δις καὶ τὸ τρίτον ἄρσενα τέκνα  
 κούρης Θεστιάδος, Λακεδαιμονίους δὴ ἀδελφούς,      5  
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,  
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὀμίλον,  
 ναῶν θ', αἱ δύνοντα καὶ οὐρανοῦ ἐξανιόντα  
 ἄστρο βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.  
 οἱ δέ, σφέων κατὰ πρύμναν ἀείραντες μέγα κύμα,      10  
 ἥ καὶ ἐκ πρῶραθεν, ἥ ὄππα θυμὸς ἐκάστου,  
 ἐς κοῖλαν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους  
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα,  
 εἰκὴ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος  
 νυκτὸς ἐφερποίσας· παταγεῖ δ' εὐρεῖα θάλασσα,      15  
 κοπτομένη πνοαῖς τε καὶ ἀρρήκτοισι χαλάζαις.  
 ἄλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας  
 αὐτοῖσιν ναῦταισιν δῖομένοις θανέεσθαι.  
 αἶψα δ' ἀπολήγοντ' ἀνεμοὶ, λιπαρὰ δὲ γαλήνη

ἄμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20  
 ἐκ δ' ἄρκετοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἄμαυρῇ  
 φάτιγῃ, σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.  
 ᾧ ἄμφω θνατοῖσι βοηθοί, ᾧ φίλοι ἄμφω,  
 ἱππῆες, καθαρισταί, ἀεθλητῆρες, ἀοιδοί.  
 Κάστορος, ἡ πρῶτον Πολυδεύκεος ἄρξομ' αἰδεῖν ; 25  
 ἀμφοτέρω ὑμνέων, Πολυδεύκεα πρῶτον αἰδῶ.  
 ἡ μὲν ἄρα προφυγούσα πέτρας εἰς ἐν ξυνιούσας  
 Ἀργῶ, καὶ νιφόμεντος ἀταρτηρὸν στόμα Πόντου,  
 Βέβρυκας εἰσαφίκανε, θεῶν φίλα τέκνα φέρουσα·  
 ἔνθα μίης πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30  
 τοίχων ἄνδρες ἔβαινον Ἰησούνης ἀπὸ νηός.  
 ἐκβάντες δ' ἐπὶ θίνα βαθὺν καὶ ὑπήμενον ἀκτῆν,  
 εὐνὰς τ' ἐστόρνυντο, πυρεῖά τε χερσὶν ἐνώμων.  
 Κάστωρ δ' αἰολόπωλος ὃ τ' οἰνωπὸς Πολυδεύκης  
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων 35  
 παντοίην ἐν ὄρει θηεύμενοι ἄγριον ἔλην.  
 εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ  
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν  
 λάλλαι κρυστάλλῳ ἢ δ' ἀργύρῳ ἰνδάλλοντο  
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι, 40  
 λευκαὶ τε, πλάτανοί τε, καὶ ἀκρόκομοι κυπάρισσοι,  
 ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,  
 ὄσσο' ἔαρος λήγοντος ἐπιβρῦει ἂν λειμῶνας.  
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάσκει,  
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὐατα πυγμαῖς· 45  
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον  
 σαρκὶ σιδηρεῖῃ, σφυρήλατος οἶα κολοσσός.  
 ἐν δὲ μῦες στερεοῖσι βραχίλοισιν ἄκρον ὑπ' ὦμον  
 ἔστασαν, ἥτε πέτροι ὀλοῖτροχοι, οὔτε κυλινδῶν

χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50  
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ῥῶρεϊτο  
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.  
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

*Polydeuces.*

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὄδε χῶρος;

*Amysus.*

χαίρω πῶς, ὅτε γ' ἄνδρας ὀρώ, τοὺς μὴ πρὶν ὄπωπα; 55

*Polydeuces.*

θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

*Amysus.*

θάρσέω· κοῦκ ἐκ σεῦ με διδάσκεσθαι τόδ' ἔοικεν.

*Polydeuces.*

ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἣ ὑπερόπτης;

*Amysus.*

τοιόσδ' οἶον ὀρᾶς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

*Polydeuces.*

ἔλθοις, καὶ ξενίων γε τυχῶν πάλιν οἴκαδ' ἱκάνοις. 60

*Amysus.*

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

*Polydeuces.*

δαμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης;

*Amysus.*

γνώσεται, εἴ σευ δίψος ἀνειμένα χεῖλεα τέρσει.

*Polydeuces.*

ἄργυρος, ἣ τίς ὁ μισθός, ἐρεῖς, ᾧ κέν σε πίθοιμεν;

*Amysus.*

εἰς ἐνὶ χεῖρας ἄειρον, ἐναντὶός ἀνδρὶ καταστάς. 65



*Polydeuces.*

πυγμάχος, ἥ καὶ ποσσὶ θένων σκέλος, ὄμματα δ' ὀρθά;

*Amycus.*

πῦξ διατεινόμενος, σφετέρης μὴ φείδω τέχνης.

*Polydeuces.*

τίς γάρ, ὅτφ χεῖρας καὶ ἑμὸν συνερείσω ἱμάντας;

*Amycus.*

ἐγγὺς ὀρᾶς· οὐ γύννις ἄμδς κεκλήσεθ' ὁ πύκτης.

*Polydeuces.*

ἦ καὶ ἄεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω; 70

*Amycus.*

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεται, αἶκε κρατήσω.

*Polydeuces.*

ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.

*Amycus.*

εἴτ' οὖν ὀρνίθεσσιν ἑοικότες εἶτε λέουσι

γινόμεθ', οὐκ ἄλλφ γε μαχεσσαίμεσθ' ἐπ' ἀέθλφ.

ἦ ῥ' Ἄμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοῖλον. 75

οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους,

κόχλω φυσηθέντος, ἀεὶ Βέβρυκες κομόωντες.

ὥς δ' αὐτῶς ἥρωας ἰὼν ἐκαλέσσατο πάντας

Μαγνήσεως ἀπὸ ναὸς ὑπείροχος ἐν δαῖ Κάστρω.

οἱ δ', ἐπεὶ οὖν σπείρῃσιν ἐκαρτύναντο βοεῖαις 80

χεῖρας, καὶ περὶ γυῖα μακροὺς εἰλιξαν ἱμάντας,

ἐς μέσσον σύναγον, φόνον ἀλλήλοισι πνέοντες.

ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

ὀππότερος κατὰ νῶτα λάβοι φάος ἡελίοιο.

ἀλλ' ἰδρίη μέγαν ἄνδρα παρήλυθες, ᾧ Πολύδευκες· 85

66. ὄμματα δ' ὀρθά; A. 69. γύννις ἰὼν A and P. 80. ἐκαρτύναν  
βοέησι P. 81. μακρά σφ' εἰλ. A. 85. ἰδρίη μέγα δ' ἄνδρα A.

βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.  
 αὐτὰρ ὃγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,  
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον  
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,  
 σὺν δὲ μάχην ἐτίναξε, πολλὺς δ' ἐπέκειτο νενευκῶς 90  
 ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον· ἐκ δ' ἐτέρωθεν  
 ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,  
 δειδιότες, μήπως μιν ἐπιβρίσας δαμάσειε  
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλγίκιος ἀνὴρ.  
 ἦτοι ὃγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95  
 ἀμφοτέρῃσιν ἄμυσσεν ἀμοιβαδὶς· ἔσχεθε δ' ὀρμῆς  
 παῖδα Ποσειδάωνος, ὑπερφιάλόν περ ἐόντα.  
 ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα  
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,  
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100  
 ὄμματα δ' οἰδήσαντος ἀπεστεινῶτο προσώπου.  
 τὸν μὲν ἄναξ ἐτάραξεν ἐτώσια χερσὶ προδεικνὺς  
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,  
 μέσσας ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇν,  
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ δὲ πληγείς, 105  
 ὕπτιος ἐν φύλλοισι τεθηλόςιν ἐξετανύσθη.  
 ἔνθα μάχη δριμύεια πάλιν γένητ' ὀρθωθέντος·  
 ἀλλήλους δ' ὀλεον στερεοῖς θείνοντες ἱμάσιν.  
 ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα  
 αὐχένος ἀρχαγὸς Βεβρύκων· ὁ δ' ἀεικέσι πληγαῖς 110  
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδέυκης.  
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον· ἐκ μεγάλου δὲ  
 αἰψ' ὀλίγος γένητ' ἀνδρός· ὁ δ' αἰεὶ μάσσονα γυνῖα

91. οἱ δ' ἐτέρ. Α. 104. πυγμῇ Α. 110. αὐχένα τ' Α. 112.  
 σάρκε. δ' ὃ μὲν Α; οἱ μὲν Ρ.

ἀπτόμενος φορέεσκε πόνου, χροίῃ δ' ἔτ' ἀμείνω.  
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθέλειν; 115  
 εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἑτέρων ὑποφότης  
 φθέγγομαι ὅσσ' ἐθέλεις σὺ, καὶ ὅπως τοι φίλον αὐτῇ.

ἦτοι ὄγε ῥέξαι τι λιλαιόμενος μέγα ἔργον  
 σκαίῃ μὲν σκαίῃν Πολυδεύκεος ἔλλαβε χεῖρα,  
 δοχμὸς ἀπὸ προβολῆς κλινθείς· ἑτέρῃ δ' ἐπιβαίνων, 120  
 δεξιτερῆς ἤνεγκεν ἀπαὶ λαγόνος πλατὺ γυῖον.  
 καὶ κε τυχὼν ἐβλαψεν Ἀμυκλαίων βασιλῆα.  
 ἀλλ' ὄγ' ὑπεξανέδν κεφαλῇ· στιβαρῇ δ' ἄρα χειρὶ  
 πλήξεν ὑπὸ σκαῖον κρόταφον, καὶ ἐπέμπεσεν ὦμφ'  
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφιο χανόντος· 125  
 ἄλλῃ δὲ στόμα τύψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·  
 αἰεὶ δ' ὀξυτέρῳ πιτύλφῳ δηλείτο πρόσωπον,  
 μέχρι συνηλοῖσεν παρήϊα· πᾶς δ' ἐπὶ γαῖαν  
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε, νεῖκος ἀπανδῶν,  
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130  
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,  
 ὦ πύκτη Πολύδευκες· ὅμοσσε δέ τοι μέγαν ὄρκον,  
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,  
 μήποτε τοι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσεσθαι.

καὶ σὺ μὲν ὕμνησαί μοι ἄναξ· σὲ δέ, Κάστορ, αἰείσω,  
 Τυνδαρίδα, ταχύπωλε, δορυσσόε, χαλκεοθώρηξ. 136

τὼ μὲν ἀναρπάξαντε δῦω φερέτην Διὸς νιῶ  
 δοιάς Λευκίπιοιο κόρας· δοιῷ δ' ἄρα τώγε  
 ἐσσυμένως ἐδίωκον ἀδελφεώ, υἱ' Ἀφαρῆος,  
 γαμβρῷ μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας. 140  
 ἀλλ' ὅτε τύμβον ἱκανὸν ἀποφθιμένον Ἀφαρῆος,  
 ἐκ δῖφρων ἄρα βάντες ἐπ' ἀλλήλοισιν ὄρουσαν

ἐγχεσι καὶ κίλοισι βαρυνόμενοι σακέεσσι.

Λυκεὺς δ' ἄρ μετέειπεν ὑπὲκ κόρυθος μέγ' αὔσας·

δαιμόνιοι, τί μάχης ἱμείρετε ; πῶς δ' ἐπὶ νύμφαις 145

ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι ;

ἡμῖν τοι Λεύκιππος ἔα δυνῶσε θύγατρας

τάσδε πολὺ προτέροις· ἡμῖν γάμος οὗτος ἐν ὄρκῳ.

ὕμεῖς δ' οὐ κατὰ κόσμον, ἐπ' ἀλλοτρίοις λεχέεσσι,

βουσί, καὶ ἡμιόνοισι, καὶ ἀλλοτρίοις κτεάτεσσιν, 150

ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπετε δώροις.

ἦ μὴν πολλάκις ὕμιν ἐνώπιος ἀμφοτέροισιν

αὐτὸς ἐγὼ στὰς εἶπα, καὶ οὐ πολύμυθος ἐὼν περ·

“οὐχ οὕτω, φίλοι ἄνδρες, ἀριστήεσσιν ἔοικε

μναστεύειν ἀλόχους, αἷς νυμφῶι ἤδη ἐτοῖμοι. 155

πολλή τοι Σπάρτη, πολλή δ' ἱππήλατος Ἑλῖς,

Ἄρκαδιή τ' εὐμηλος, Ἀχαιῶν τε πτολίεθρα,

Μεσσήνη τε, καὶ Ἄργος, ἅπασά τε Σισυφίς ἀκτά·

ἐνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται

μυρίαί, οὔτε φυῆς ἐπιδευέες, οὔτε νόοιο. 160

τάων εὐμαρὲς ὕμιν ὀπυῖεν ἃς κ' ἐθέλητε·

ὥς ἀγαθοῖς πολέες βούλουντό γε πενθεροὶ εἶναι·

ὕμμες δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,

καὶ πατέρες, καὶ ἄνωθεν ἅπαν πατρώϊον αἶμα.

ἀλλὰ, φίλοι, τοῦτον μὲν ἔασατε πρὸς τέλος ἐλθεῖν 165

ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζόμεθα πάντες.”

ἴσκον τοιάδε πολλά· τὰ δ' εἰς ὕγρον ὥχετο κύμα

πνοιῇ ἔχουσ' ἀνέμοιο· χάρις δ' οὐχ ἔσπετο μύθοις.

σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν

πείθεσθ'· ἄμφω δ' ἄμμι ἀνεψιῶ ἐκ πατρὸς ἐστόν. 170

150. ἄλλοισιν κτεάτ. A.  
A and P.

151. ἐκέλευσε P.

153. τάδ' εἶπα

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρῆ  
 νείκος ἀναρρήξαντας ὁμόλιον ἔγχεα λούσαι,  
 Ἴδας μὲν καὶ θμαιμος ἐὼς κρατερὸς Πολυδευκής  
 χεῖρας ἐρωήσουσιν ἀποσχομένῳ ὑσμίνης·  
 νῶϊ δ' ἐγὼ Κάστωρ τε διακρινώμεθ' Ἀρηϊ, 175  
 ὀπλοτέρῳ γεγαῶτε· γονεῦσι δὲ μὴ πολὺ πένθος  
 ἡμετέροισι λίπωμεν· ἄλις νέκυς ἐξ ἐνὸς οἴκου  
 εἷς. ἀτὰρ ὧλλοι πάντας ἐϋφρανούουσιν ἐταίρους,  
 νυμφίοι ἀντὶ νεκρῶν, ὕμεναιώσουσι δὲ κούρας  
 τὰσδ'· ὀλίγῃ τοι ἔοικε κακῷ μέγα νείκος ἀναιρεῖν. 180  
 εἶπε· τὰ δ' οὐκ ἄρ' ἐμελλε θεὸς μεταμῶνια θήσειν.  
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,  
 ὦ γενεᾷ προφέρεσκον· ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς,  
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἄντυγα· πρώτην  
 ὥς δ' αὖτως ἄκρας ἐτινάξατο δούρατος ἀκμὰς 185  
 Κάστωρ· ἀμφοτέροισι δὲ λόφῳ ἐπένευον ἔθειραι.  
 ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον εἶχον  
 ἀλλήλων, εἶπου τι χροὸς γυμνωθὲν ἴδοιεν.  
 ἀλλ' ἦτοι τὰ μὲν ἄκρα, πάρος τινα δηλήσασθαι,  
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190  
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένῳ, φόνον αὖθις  
 τεύχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.  
 πολλὰ μὲν εἰς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν  
 Κάστωρ, πολλὰ δ' ἐνυξεν ἀκριβῆς ὄμμασι Λυγκεύς  
 τοῖο σάκος, φοῶνικα δ' ὅσον λόφον ἵκετ' ἀκωκή. 195  
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα  
 φάσγανον ὀξὺ φέρουτος ὑπεξαναβὰς ποδὶ Κάστωρ  
 σκαιῷ· ὁ δὲ πληγὴς ξίφος ἐκβαλεν, αἶψα δὲ φεύγειν  
 ὠρμήθη ποτὶ σῆμα πατρός, ὅθι καρτερὸς Ἴδας

κεκλιμένος θηῖτο μάχην ἐμφύλιον ἀνδρῶν. 200  
 ἀλλὰ μεταίξας πλατὺ φάσανον ὥσε διαπρὸ  
 Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ. ἔγκατα δ' εἴσω  
 χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κεῖτο νενευκῶς  
 Λυγκεύς, καὶ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν ὕπνος.  
 οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρῷῃ 205  
 παῖδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.  
 ἦ γὰρ ὄγε στήλην Ἀφαρητίου ἐξανέχουσαν  
 τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἴδας  
 μέλλε κασιγνήτοιο βαλεῖν σφετέραιοι φονῆα·  
 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτῆν 210  
 μάρμαρον, αὐτὸν δὲ φλογέφω συνέφλεξε κεραυνῷ.  
 οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.  
 αὐτοὶ τε κρατέοντε, καὶ ἐκ κρατέοντος ἔφυσαν.  
 χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις  
 ἐσθλὸν αἰεὶ πέμποιτε. φίλοι δέ γε πάντες ἀοιδοὶ 215  
 Τυνδαρίδαις, Ἑλένη τε, καὶ ἄλλοις ἡρώεσσιν,  
 Ἴλιον οἳ διέπερσαν, ἀρήγοντες Μενελάφ.  
 ὑμῖν κῦδος, ἀνακτες, ἐμήσατο Χίος ἀοιδός,  
 ὑμνήσας Πριάμοιο πόλιν, καὶ νῆας Ἀχαιῶν,  
 Ἰλιάδας τε μάχας, Ἀχιλλῆά τε πύργον αὐτῆς· 220  
 ὑμῖν δ' αὖ καὶ ἐγὼ λιγέων μειλίγματα Μουσῶν,  
 οἳ' αὐταὶ παρέχουσι, καὶ ὥς ἐμὸς οἶκος ὑπάρχει,  
 τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδή.

203. εἰς χθόνα P. 212, 213. ἐλαφρῷ αὐτοῖς τε κρατέουσι A.  
 223. ἀοιδαί A.

## IDYLL XXIV.

### *The Infant Hercules.*

Ἡρακλέα δεκάμηνον ἔοντα ποχ' ἃ Μιδεῶτις  
 Ἀλκμήνα, καὶ νυκτὶ νεώτερον Ἴφικλῆα,  
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,  
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου  
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5  
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·  
 εὐδ' ἐμὰ βρέφ' εἰσα, γλυκερὸν καὶ ἐγέρσιμον ὕπνον,  
 εὐδ' ἐμὰ ψυχὰ, δὴ ἀδελφεῶ, εὔσοα τέκνα,  
 ὀλβιοὶ εὐνάζοισθε, καὶ ὀλβιοὶ ἀὼ ἴδοιτε.  
 ὥς φαμένα δῖνασε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος. 10  
 ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος  
 Ὠρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὄμιον·  
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη,  
 κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,  
 ὥρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15  
 οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.  
 τὼ δ' ἐξειλουσθέντες ἐπὶ χθονὶ γαστέρας ἀμφω  
 αἰμοβόρως ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ  
 ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυνον ἰόν·

ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦλθον, 20  
 καὶ τότε ἄρ' ἐξέγροντο (Διὸς νοέοντος ἅπαντα)  
 Ἄλκμήνας φίλα τέκνα· φάος δ' ἀνὰ οἶκον ἐτύχθη.  
 ἦτοι δγ' εὐθὺς αὔσεν, ὅπως κακὰ θηρί' ἀνέγνω  
 κοῖλον ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,  
 Ἴφικλῆς· οὐλαν δὲ ποσὶν διελάκτισε χλαῖναν, 25  
 φευγέμεν ὀρμαίνων· ὃ δ' ἐναντίος εἶχετο χερσὶν  
 Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῷ,  
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται  
 σὺλομένοις ὀφλέσσι, τὰ καὶ θεοὶ ἐχθαίροντι.  
 τῷ δ' αὖτε σπείραισιν ἐλίσσέσθην περὶ παῖδα 30  
 ὀψίγονον, γαλαθηνόν, ὑπὸ τροφῷ αἰὲν ἄδακρυ·  
 ἄψ δὲ πάλιν διέλυνον, ἐπεὶ μογέοιεν ἀκάνθας,  
 δεσμοῦ ἀναγκαίου πειρώμενοι ἐκλυσιν εὐρεῖν.  
 Ἄλκμήνα δ' ἐσάκουσε βοᾶς, καὶ ἐπέδραμε πρᾶτα.  
 ἄσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν· 35  
 ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.  
 οὐκ αἶεις, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;  
 ἦ οὐ νοέεις, ὅτι νυκτὸς ἄωρὶ που οἶδε τε τοῖχοι  
 πάντες ἀριφραδέες, καθαρᾶς ἅτερ ἡριγενείας;  
 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν. 40  
 ὥς φάθ'· ὃ δ' ἐξ εὐνᾶς ἀλόχῃ κατέβαινε πιθήσας·  
 δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὕπερθε  
 κλυτῆρος κεδρίνου περὶ πασσάλῃ αἰὲν ἄωρτο.  
 ἦτοι δγ' ὠριγνᾶτο νεοκλώστου τελαμώνος,  
 κουφίζων ἐτέρῃ κολεὸν μέγα, λώτινον ἔργον· 45  
 ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας.  
 δμῶας δὴ τότε αὔσεν ὕπνον βαρὺν ἐκφυσῶντας·

28. τέτυκται P. 34. ἐπέδραγε A; ἐπέηρετο P. 39. ἀπερ  
 ἤριγ. A. 45. μεγάλωννον A.



“οἴσετε πῦρ ὅτι θᾶσσον ἀπ’ ἐσχαρεῶνος ἐλόντες,  
 δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ’ ὀχῆας—”  
 “ἄνστατε δμῶες ταλασίφρονες, αὐτὸς αὐτεῖ” 50<sup>a</sup>  
 ἦ ῥα γυνὰ φοῖνισσα μύλαις ἐπι κοῖτον ἔχοισα. 50<sup>b</sup>  
 οἱ δ’ αἶψα προγένοντο λύχνοις ἅμα δαιομένοισι  
 δμῶες· ἐνεπλήσθη δὲ δόμος, σπεύδοντος ἐκάστου.  
 ἦτοι ἄρ’ ὥς εἶδοντ’ ἐπιτίθιον Ἡρακλῆα  
 θῆρε δύω χείρεσσιν ἀπρίξ ἀπαλαΐσιν ἔχοντα,  
 συμπλήγδην ἰάχῃσαν· ὁ δ’ ἐς πατέρ’ Ἀμφιτρύωνα 55  
 ἔρπετὰ δεικανάσκειν, ἐπάλλετο δ’ ὑψόθι χαίρων  
 κωροσύνα, γελᾶσας δὲ πάρος κατέθηκε ποδοῦν  
 πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.  
 Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον λάβε κόλπον  
 ξηρὸν ὑπαὶ δέιους ἀκράχολον Ἴφικλῆα· 60  
 Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ’ ἀμνειάν θέτο χλαῖναν  
 παῖδα· πάλιν δ’ ἐς λέκτρον ἰὼν ἐμνάσατο κοῖτου.  
 ὄρνιθες τρίτον ἄρτι τὸν ἐσχατον ὄρθρον ἄειδον·  
 Τειρεσίαν τόκα μάντιν, ἀλαθέα πάντα λέγοντα,  
 Ἀλκμήνα καλέσασα, τέρας κατέλεξε νεοχμόν, 65  
 καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,  
 ἠνώγει. μηδ’, εἴ τι θεοὶ νοέοντι πονηρόν,  
 αἰδόμενος ἐμὲ κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι  
 ἀνθρώποις, ὃ τι Μοῖρα κατὰ κλωστήρος ἐπείγει,  
 μάντιν, Εὐηρεῖδα, μάλα σε φρονέοντα διδάσκω. 70<sup>a</sup>  
 τόσσο’ ἔλεγεν βασιλεία· ὁ δ’ ἀνταμείβετο τοίοις· 70<sup>b</sup>  
 θάρσει, ἀριστοτόκεια γύναι, Περσῆιον αἶμα·  
 θάρσει· μελλόντων δὲ τὸ λῳΐον ἐν φρεσὶ θέσθαι.  
 ναὶ γὰρ ἐμὸν γλυκὺν φέγγος ἀποιχόμενον πάλαι ὄσσω,

49. After this line A says ‘desunt complura.’ 50<sup>b</sup>. P omits.  
 65. χρῆτος P. 68. αἰδόμενος σύ A. 70<sup>a</sup>. ἀλλ’ Εὐηρ. A.

πολλὰι Ἀχαιῖάδων μαλακὸν περὶ γούνατι νῆμα  
 χειρὶ κατατρίβοντι, ἀκρέσπερον αἰδοῖσσαι 75  
 Ἀλκμήναν ὀνομαστί· σέβας δ' ἔσση Ἀργεῖαισι.  
 τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα  
 ἀμβάλειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως,  
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἦσσαντες ἄλλοι.  
 δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκίῃ 80  
 μόχθους· θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.  
 γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἳ τὰδ' ἐπῶσαν  
 κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι.  
 ἔσται δὴ τοῦτ' ἄμαρ, ὀπηνίκα νεβρὸν ἐν εὐνῇ 85  
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.  
 ἀλλὰ, γύναι, πῦρ μὲν τοι ὑπὸ σποδῷ εὐτυκον ἔστω,  
 κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσας, ἣ παλιούρου,  
 ἣ βάτου, ἣ ἀνέμῳ δεδονημένον αἶον ἄχερδον·  
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζισι δράκοντε  
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεδὸν ἤθελον αὐτοί. 90  
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις  
 ῥινψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα,  
 ῥωγάδος ἐκ πέτρας, ὑπερσύριον· ἀψ δὲ νεέσθω  
 ἄστρεπτος. καθαρῷ δὲ πυρώσατε δῶμα θεεῖφ  
 πρᾶτον· ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται, 95  
 θαλλῷ ἐπιρραίνειν ἐστεμμένῳ ἀβλαβὲς ὕδωρ·  
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρφ' ἄρσενα χοῖρον,  
 δυσμενέων αἰεὶ καθυπερτέροι ὥς τελέθοιτε.  
 φᾶ, καὶ ἐρωήσας ἐλεφάντινον ῥῆτο δίφρον  
 Τειρεσίας, πολλοῖσι βαρὺς περ ἔων ἐνιαυτοῖς. 100  
 Ἡρακλῆς δ' ὑπὸ μητρὶ, νέον φυτὸν ὥς ἐν ἀλωῇ,  
 ἐτρέφετ', Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.

γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν,  
 υἱὸς Ἀπόλλωνος, μελεδωνεὺς ἄγρυπνος, ἥρως·  
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι διστῶν 105  
 Εὐρυτος, ἐκ πατέρων μεγάλας ἀφνειὸς ἀρούραις.  
 αὐτὰρ ἀοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἐπλασσε  
 πυξίνῃ ἐν φόρμυγι Φιλαμμονίδας Εὐμόλπος.  
 ὅσσα δ' ἀπὸ σκελέων ἐδροστρόφοι Ἀργόθεν ἄνδρες  
 ἀλλήλους σφάλλοντι παλαίσμασιν, ὅσσα τε πύκται 110  
 δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' εἰς γαῖαν προπεσόντες  
 παμμάχοι ἐξεύροντο παλαίσματα σύμφορα τέχνη,  
 πάντ' ἔμαθ' Ἑρμείῳ διδασκόμενος παρὰ παιδὶ  
 Ἀρπαλύκῃ Φανοτῇ· τὸν οὐδ' ἂν τηλόθι λεύσσω  
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι· 115  
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῃ.  
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν  
 ἀσφαλῆως κάμπτοντα, τροχῷ σύριγγα φυλάξαι,  
 Ἀμφιτρύων δὲν παῖδα φίλα φρονέων ἐδίδασκεν  
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξ ἤρατ' ἀγῶνων 120  
 Ἄργει ἐν ἵπποβότῃ κειμήλια· καὶ οἱ ἀγαγεῖς  
 δῖφροι, ἐφ' ὧν ἐπέβαινε, χρόνῃ διέλυσαν ἱμάντας.  
 δούρατι δὲ προβολαίῃ, ὑπ' ἀσπίδι νῶτον ἔχοντα,  
 ἀνδρὸς ὀρέξασθαι, ξιφείων τ' ἀνσχέσθαι ἀμνημόν,  
 κοσμηῆσαι τε φάλαγγα, λόχον τ' ἀναμετρήσασθαι 125  
 δυσμενέων ἐπιόντα, καὶ ἱππήσσι κελεύσαι,  
 Κάστωρ ἱππαλίδας ἔδαεν, φυγὰς Ἄργεος ἐνθῶν,  
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς  
 ναῖε, παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος.  
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς 130

105. ἐπὶ σκοπὸν εἶναι διστῶν Α.  
 130. Ἄκτορι Α.

124. ἀνέχεσθαι Α, Ρ, Fritz.

ἄλλος ἔην, πρὶν γήρας ἀποτρίψαι νεότητα.

ὦδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.  
 εὐνὰ δ' ἦς τῷ παιδί τετυγμένα ἀγχόθι πατρός,  
 δέρμα λεόντειον, μάλα οἱ κεχαρισμένον αὐτῷ.  
 δεῖπνον δέ, κρέα τ' ὀπτὰ, καὶ ἐν κανέῳ μέγας ἄρτος 135  
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι·  
 αὐτὰρ ἐπ' ἅματι τυννὸν ἄνευ πυρὸς αἶνυτο δόρπον·  
 εἶματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας.

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138. 'desunt reliqua' A.

# IDYLL XXV\*.

## *The Lion-Slayer.*

Τὸν δ' ὁ γέρων προσέειπε, φντῶν ἐπίουρος ἀροτρεύς,  
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

ἔκ τοι, ξείνε, πρόφρων μυθήσομαι, ὅσσ' ἐρεείνεις,  
 Ἑρμέω ἀζόμενος δεινὴν ὅπιν εἰνοδίοιο·

τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5  
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηται τις ὁδότην.

ποῖμναι μὲν βασιλῆος ἐϋτρίχες Αὐγείας

οὐ πάσαι βόσκονται ἴαν βόσιν, οὐθ' ἓνα χῶρον·

ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' Ἑλισσούντος,

αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο, 10

αἱ δ' ἐπὶ Βουπρασίου πολυβότρνος, αἱ δὲ καὶ ὦδε.

χωρὶς δὴ σηκοί σφι τετυγμένοι εἰσὶν ἐκάσταις.

αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπησ

πάντεσσιν νομοὶ ὦδε τεθηλότες αἰὲν ἔασι,

Μηνίου ἀμ μέγα τίφος. ἐπεὶ πολυειδέα ποίην 15

λειμώνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε

εἰς ἄλιν, ἣ ῥα βόεσσι μένος κεραῆσιν ἀέξει.

αὐλιν δὲ σφισιν ἦδε τῆς ἐπὶ δεξιᾷ χειρὸς

φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντός,

\* Incertorum Idyll. ix. A. 7. ἐϋφρωνος P. 15. μελιθεῖα A and P.

κείνη ὄθι πλατάνιστοι ἐπηεταναὶ πεφύασι, 20  
 χλωρή τ' ἀγριέλαιος, Ἀπόλλωνος νομόιο  
 ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.  
 εὐθύς δὲ σταθμοὶ περιμήκεες ἀγροιώταις  
 δέδμηνθ', οἱ βασιλῆϊ πολὺν καὶ ἀθέσφατον ὄλβον  
 ῥύομεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25  
 ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοισιν ὁμοίως.  
 οὐρους μὴν ἴσασι φυτοσκάφοι οἱ πολυεργοί,  
 ἐς ληνοὺς δ' ἱκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.  
 πᾶν γάρ δὴ πεδλίον τόδ' ἐπίφρονος Αὐγέλαο,  
 πυροφόροι τε γύαι, καὶ ἄλῳαι δενδρήσσαι, 30  
 μέχρι πρὸς ἐσχατίας πολυπίδακος ἀκρωρείης·  
 ἃς ἡμεῖς ἐργοῖσιν ἐποιχόμεθα πρόπαν ἡμαρ,  
 ἥ δίκη οἰκῆων, οἷσιν βίος ἐπλετ' ἐπ' ἀγροῦ·  
 ἀλλὰ σύ πέρ μοι ἐνισπε, (τό τοι καὶ κέρδιον αὐτῷ  
 ἔσσεται) οὗ τινος ὦδε κεχρημένος εἰλήλουθας. 35  
 ἥέ τοι Αὐγείην ἦ καὶ δμῶων τινὰ κείνου  
 δίζχει, οἳ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδῶς  
 ἀτρεκέως εἵπομι· ἐπεὶ οὐ σέ γε φημὶ κακῶν ἐξ  
 ἔμμεναι, οὐδὲ κακοῖσιν ἑοικότα φύμεναι αὐτόν,  
 οἷόν τοι μέγα εἶδος ἐπιπρέπει· ἦ ῥά νυ παῖδες 40  
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασιν.

τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός·  
 ναί, γέρον, Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἑπειῶν  
 εἰσιδέειν· τοῦ γάρ με καὶ ἦγαγεν ἐνθάδε χρεῖώ.  
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστν μένει παρὰ οἷσι πολλῖταις, 45  
 δήμου κηδόμενος, διὰ τε κρίνουσι θέμιστας,  
 δμῶων δὴ τινα, πρέσβν, σύ μοι φράσσον ἡγεμονεύσας,

δασις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,  
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.  
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδενέα φωτῶν. 50

τὸν δ' ὁ γέρων ἐξαῦτις ἀμείβετο, δῖος ἀροτρεὺς·  
 ἀθανάτων, ὧ ξεῖνε, φραδῇ τινος ἐνθάδ' ἰκάνεις·  
 ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.  
 ὦδε γὰρ Αὐγείης υἱὸς φίλος Ἥελίοιο,  
 σφωϊτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανοῦ, 55  
 χθιζός γ' εἰλήλουθεν ἀπ' ἄστεος, ἥμασι πολλοῖς  
 κτῆσιν ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν  
 ὥς που καὶ βασιλεῦσιν εἰδεται ἐν φρεσὶν ᾗσιν  
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.  
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60  
 αὐλιν ἐς ἡμετέρην, ἵνα κεν τέτμοιμεν ἄνακτα.

ὥς εἰπὼν ἡγείτο· νόφ δ' ὄγε πολλὰ μενούνα,  
 δέρμα τε θηρὸς ὀρῶν, χειροπληθὴ τε κορύνην,  
 ὀππῶθεν ὁ ξείνος· μέμονεν δέ μιν αἶεν ἔρεσθαι·  
 ἀψ δ' ὄκνη ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65  
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιο  
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμέναι ἀνδρός.

τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,  
 ἀμφότερον, ὀδμῇ τε χροός, δούπῳ τε ποδοῦν.  
 θεσπέσιον δ' ὕλαόντες ἐπέδραμον ἄλλοθεν ἄλλος 70  
 Ἀμφιτρωνιάδῃ Ἡρακλεῖ· τὸν δὲ γέροντα  
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.  
 τοὺς μὲν ὄγε λάεσσιν, ἀπὸ χθονὸς ὅσσον ἀείρων,  
 φευγέμεν ἀψ ὀπίσω δειδίσσεται· τρηχὺ δὲ φωνῇ  
 ἠπεῖλει μάλα πᾶσιν, ἐρητύσασκε δ' ὕλαγμοῦ, 75

χαίρων ἐν φρεσὶν ἦσιν, ὅθ' οὐνεκεν αὖτις ἔρυντο,  
αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ἔειπεν· \*

ὦ πόποι, οἷον τοῦτο θεοὶ ποίησαν ἀνακτες  
θηρίων ἀνθρώποισι μετέμμεναι· ὥς ἐπιμηθές.  
εἴ οἱ καὶ φρένες ὥδε νοήμονες ἐνδοθεν ἦσαν, 80  
ἦδει δ', ὥτε χρὴ χαλεπαινέμεν, ὥτε καὶ οὐκί,  
οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·  
νῦν δὲ λίην ζάκοτόν τι καὶ ἀρρηγὲς γένηετ' αὐτως.

ἦ ῥα· καὶ ἐσσυμένως ποτὶ τωῦτ' ἔλθον ἰόντες.  
Ἥελιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους, 85  
δείελον ἦμαρ ἄγων· τὰ δ' ἐπήλυθε πλόνα μῆλα  
ἐκ βοτάνης ἀνιόντα μετ' αὖτιά τε σηκούς τε,  
αὐτὰρ ἔπειτα βόες μάλα μυρίαί ἄλλαι ἐπ' ἄλλαις  
ἐρχόμεναι φαίνουθ', ὥσει νέφη ὑδατόευντα,  
ἄσσα τ' ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσσε 90  
ἢ ἐνότιο βίη, ἢ Ὀρηκὸς βορέας·

τῶν μὲν τ' οὐτὶς ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,  
οὐδ' ἄνυσσι· τόσα γάρ τε μετὰ προτέροισι κυλῶνδει  
ἴς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὖθις ἐπ' ἄλλοις·  
τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βαυκόλι' ἦει. 95  
πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι  
ληϊδος ἐρχομένης· στείλονται δὲ πλόνες ἀγροὶ  
μυκηθμῷ· σηκοὶ δὲ βοῶν ρεία πλήσθησαν  
εἰλιπόδων· οἷες δὲ κατ' αὐλὰς ἠΰλίζοντο.  
ἐνθα μὲν οὐτὶς ἔκηλος, ἀπειρεσίων περ ἐόντων, 100  
εἰστήκει παρὰ βουσὶν ἀνὴρ κεκρημένος ἔργου·  
ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐϋμήτοισιν ἱμᾶσι

76, 77. αἰὲν ἔρυντο αὖτις καὶ παρ. Α.  
90. ὄσσα Ρ. 93. μέγα προτέρωσσε Α.

79. ἐπιμηθέας Α.



καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν  
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσι νύει,  
 πινέμεναι λαροῦ μεμαότα πάγχυ γάλακτος· 105  
 ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν·  
 ἄλλος ἐσῆγεν ἕσω ταύρους δίχα θηλειάων.  
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,  
 ἦντινὰ οἱ κτεάνων κομδὴν ἐτίθειτο νομῆες.  
 σὺν δ' υἱὸς τε, βίη τε βαρύφρονος Ἑρακλῆος, 110  
 ὠμάρτευν βασιλῆϊ διερχομένῳ μέγαν δλβον.  
 ἔνθα καὶ ἀρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν  
 Ἀμφιτρωνιάδης καὶ ἀρηρότα νωλεμέσ αἰεὶ,  
 ἐκπάγλως θαύμαζε βοῶν τόγε μυρλὸν ἔδνον  
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115  
 ἀνδρὸς ληϊδ' ἐνὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,  
 οἷγε πολύρρηγες πάντων ἔσαν ἐκ βασιλῆων.  
 Ἡέλιος δ' ὦ παιδὶ τόδ' ἐξοχὸν ὥπασε δῶρον,  
 ἀφνειὸν μῆλοισι περὶ πάντων ἔμμεναι ἀνδρῶν  
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120  
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦστος ἐκείνου  
 βουκολόις, αἷτ' ἔργα καταφθείρουσι νομῆων.  
 αἰεὶ δὲ πλέουες κερααὶ βόες, αἰὲν ἀμείνους  
 ἐξ ἔτεος γείνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἀπασαί  
 ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε. 125  
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχώωντο,  
 κνήμαργοι θ' ἑλικές τε· διηκόσιοι γε μὲν ἄλλοι  
 φοῖνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἤδη.  
 ἄλλοι δ' αὖ μετὰ τοῖσι δυώδεκα βουκολέοντο  
 ἱεροὶ Ἡελίοιο· χροὴν δ' ἔσαν ἥντε κύκνοι, 130

103. κωλοπέδας ἀρ. περισταδόν, ἐγγὺς ἀπέργων Α. 114. ἔθνος P.  
 122. καταφθίνουσι P.

ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν·  
 οἱ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποιήν  
 ἐν νομῷ, ὧδ' ἐκπαγλον ἐπὶ σφίσι γαυριόωντο.  
 καὶ ῥ' ὅπότη' ἐκ λασίοιο θοοὶ προγενοίατο θήρῃς  
 ἐς πεδίον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135  
 πρῶτοι τοί γε μάχηνδε κατὰ χροὸς ἦεσαν ὁσμήν·  
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπῳ.  
 τῶν μὲν τε προφέρεσκε βίηφι τε καὶ σθένει φ  
 ἦδ' ὑπεροπλήι Φαέθων μέγας· ὅν ῥα βοτῆρῃς  
 ἀστέρι πάντες ἔϊσκον, ὅθ' οὖνεκα πολλὸν ἐν ἄλλοις 140  
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.  
 ὃς δὴ τοι σκύλος αἶον ἰδὼν χαροποῖο λένουτος,  
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐϋσκόπῳ Ἑρακλῆϊ  
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.  
 τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145  
 σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίῃς  
 κλάσσε, βαρύν περ ἔοντα· πάλιν δέ μιν ὤσεν ὀπίσσω  
 ὦμφ' ἐπιβρίσας. ὃ δέ οἱ περὶ νεῦρα ταυνοθεῖς  
 μυνὼν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.  
 θαύμαζον δ' αὐτός τε ἄναξ, υἱός τε δαΐφρων 150  
 Φυλεὺς, οἳ τ' ἐπὶ βουσὶ κορωνίσινι βουκόλοι ἄνδρες,  
 Ἀμφιτρωνιάδαο βίην ὑπέροπλον ἰδόντες.  
 τῷ δ' εἰς ἄστυ, λιπόντε κατ' αὐτόθι πίονας ἀγρούς,  
 ἐστιχέτην, Φυλεὺς τε βίῃ θ' Ἑρακληίῃ.  
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθον, 155  
 λεπτήν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,  
 ἧ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,  
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θεοσύη·  
 τῇ μὲν ἄρα προσέειπε Διὶς γόνον ὑψίστοιο

Αὐγείῳ φίλος υἱός, ἔθεν μετόπισθεν ἰόντα, 160  
 ἥκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὤμων·

Ξεῖνε, πάλοι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,  
 ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·  
 ἦλυθε γὰρ στείχων τις ἀπ' Ἀργεος, ὥς μέσος ἀκμῆς  
 ἐνθάδ' Ἀχαιὸς ἀνὴρ, Ἑλίκης ἐξ ἀγχιάλοιο, 165

ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἑπειῶν,  
 οὐνεκεν Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε  
 θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,  
 κοίλῃν αὐλὴν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος·  
 οὐκ οἶδ' ἀτρεκέως, ἣ Ἀργεος ἐξ ἱεροῖο 170  
 αὐτόθεν, ἣ Τίρυνθα νέμων πόλιν, ἥδ' Μυκλήν.

ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν  
 (εἰ ἑτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆος.  
 ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιάλῃων  
 ἢ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175

χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.  
 εἴπ' ἄγε νῦν μοι πρῶτον, (ἵνα γνῶω κατὰ θυμόν,  
 ἦρως, εἴτ' ἐτύμως μαντεύομαι, εἴτε καὶ οὐκί,)  
 εἰ σύ γ' ἐκείνος, δν ἡμιν ἀκούντεσσιν ἔειπεν  
 οὐξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς. 180  
 εἰπέ δ', ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,  
 ὅπως τ' εὐύδρον Νεμέης εἰσήλυθε χῶρον.

οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὖροις  
 ἰμέλρων ἰδέειν· ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,  
 ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος. 185  
 τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·  
 οἱ δέ νυ καὶ ψεύδεσθαι ὁδοπόρον ἀνέρ' ἔφαντο,  
 γλώσσης μαψιδόιο χαριζόμενον παρεοῦσιν.

ὥς εἰπὼν μέσσης ἐξηρώησε κελεύθου  
 Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη, 190  
 καὶ ῥά τε ῥῆττερον φαμένον κλύοι Ἑρακλῆος,  
 ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

ὦ Αὐγυιάδῃ, τὸ μὲν ὅττι με πρῶτον ἀνείρευ,  
 αὐτὸς καὶ μάλα ρεῖα κατὰ στάθμην ἐνόησας.  
 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου, 195  
 ὅπως ἐκράαυθεν, ἐπεὶ λελίσσαι ἀκούειν,  
 νόσφιν γ' ἢ ὅθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων  
 Ἀργείων, οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι  
 οἷον δ' ἀθανάτων τιν' ἐῖσκομεν ἀνδράσι πῆμα  
 ἱρῶν μνηίσαντα Φορωνεῖδῃσιν ἐφείναι. 200

πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς,  
 λῖς ἄμοτον κεραῖζε· μάλιστα δὲ Βεμβιναίους,  
 οἳ ἔθεν ἀγχίποροι ναῖον ἄτλητα παθόντες.  
 τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἀέθλον  
 Εὐρυσθεύς, κτεῖναι δέ μ' ἐφίετο θηρίον αἰνόν. 205  
 αὐτὰρ ἐγὼ κέρας ὕγρὸν ἐλὼν κοίλῃν τε φαέτρην  
 ἰὼν ἐμπλείην νεόμην· ἐτέρηφιν δὲ βάκτρον  
 εὐπαγές, αὐτόφλοιον ἐπηρεφέος κοτίνιοιο,  
 ἔμμητρον· τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι  
 εὐρὼν σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210  
 αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἴκανον,  
 δῆ τότε τόξον ἐλὼν στρεπτῇ ἐπέλασσα κορώνῃ  
 νευρεῖήν, περὶ δ' ἰὸν ἐχέστονον εἴθαρ ἔβησα.  
 πάντῃ δ' ὅσσε φέρων ὀλοὸν τέρας ἐσκοπιάζων,  
 εἴ μιν ἐσαθρήσαιμι, πάρος γ' ἐμὲ κείνον ἰδέσθαι. 215

201. πίσῃ τις ἐπικ. Α. 202, 203. Βεμβιναῖοι οἳ ἔθεν ἀγχίστα  
 κλαῖον Α. 203. ἀγχίμολοι Ρ. 215. πάρος τί με Α.

ἥματος ἦν τὸ μεσηγύ, καὶ οὐδέπῃ ἶχνια τοῦ  
 φρασθῆναι δυνάμην, οὐδ' ὠρυγμοῖο πυθέσθαι.  
 οὐδὲ μὲν ἀνθρώπων τις ξην ἐπὶ βουσι καὶ ἔργοις  
 φαινόμενος σπορίμοιο δι' αὐλακος, θυτιν' ἐροίμην·  
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220  
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν  
 πρὶν γ' ἰδέειν ἀλκῆς τε παραντῖκα πειρηθῆναι.  
 ἦτοι ὁ μὲν σήραγγα προδελέος ἔστιχεν εἰς ἦν,  
 βεβρωκὼς κρειῶν τε καὶ αἵματος· ἀμφὶ δὲ χαίτας  
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον, 225  
 στήθεά τε· γλώσση δὲ περιλιχμῶτα γένειον.  
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην,  
 ἐν ῥίφῃ ὑλήεντι, δεδεγμένος ὀππὸθ' ἴκοιτο·  
 καὶ βάλλον ἄσσον ἰόντος ἀριστερὸν εἰς κενεῶνα  
 τηῦσιώς· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230  
 ὀκριόεν, χλωρῇ δὲ παλίσσυντον ἔμπεσε ποίη.  
 αὐτὰρ ὁ κρῶτα δαφουδὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν  
 θαμβήσας, πάντῃ δὲ διέδραμεν ὀφθαλμοῖσι  
 σκεπτόμενος, λαμυροὺς δὲ χανῶν ὑπ' ὀδόντας ἔφηνε.  
 τῷ δ' ἐγὼ ἄλλον οὔστδον ἀπὸ νευρῆς προΐαλλον, 235  
 ἀσχαλῶν, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·  
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.  
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυῶδυνος ἰός·  
 ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμῶλιος αὐτῶς.  
 τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰνῶς, 240  
 αὐεῖν· ὁ δέ μ' εἶδε περιγληνώμενος ὄσσοις  
 θῆρ ἄμοτος· μακρὴν δὲ περ' ἰγνύησιν ἔλιξε  
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν

216. οὐδ' ὅπῃ ἶχ. A. 217. ὠρυγμοῖο A and P. 233. διέδραμεν P.

θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι  
 σκυζομένῳ· κυρτῇ δὲ ῥάχῃς γένετ' ἥτε τόξον, 245  
 πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ λζύν.  
 ὥς δ' ὅταν ἄρματοπηγὸς ἀνὴρ, πολέων ἴδρις ἔργων  
 ὄρηκας κάμπτησιν ἔρινεοῦ εὐκεάτοιο,  
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλῳ δίφρῳ·  
 τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφυγεν τανύφλοιοις ἔρινεδς 250  
 καμπτόμενος, τηλοῦ δὲ μιῇ πῆδησε σὺν ὀρμῇ·  
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο,  
 μαιμώνων χροδς ἄσαι, ἐγὼ δ' ἐτέρρηφι βέλεμνα  
 χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λώπην,  
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπερ αὖτον ἀείρας, 255  
 ἦλασα κακκεφαλῆς· διὰ δ' ἀνδιχα τρηχὺν ἔαξα  
 αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον  
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε, πρίν γ' ἐμ' ἰκέσθαι,  
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσσὶν ἔστη,  
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω 260  
 ἦλθε, βίῃ σεισθέντος ἐν ὁστέῳ ἐγκεφάλαιο.  
 τὸν μὲν ἐγὼν ὀδύνῃσι παραφρονέοντα βαρελαῖς  
 νωσάμενος, πρίν γ' αὖθις ὑπότροπον ἀμπνυνθῆναι,  
 αὐχένος ἀρρήκτοιο παρ' ἰνίον ἔφλασα προφθάς,  
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην· 265  
 ἦγχον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἑρέϊσας  
 ἐξόπιθεν, μὴ σάρκας ὑποδρύνῃσι δυνάχεσσι·  
 πρὸς δ' οὐδας πτέρυγῃσι πόδας στερεῶς ἐπέλζον  
 οὐράλους ἐπιβάς· μηροῖσί τε πλευρ' ἐφύλασσον,  
 μέχρῃς οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν ἀείρας 270

249. ἔν' ἀξόνι' ᾗ κύκλῳ A.

264. ἤχμασα A; ἦλασα P.

267. ἀποδρύνῃ P.

269. πλευρῇσί τε κῆρ' A; πλευροῖσί τε

μῆρ' Fritz.

270. ἐκεκάνυσσα βραχίονα ῥόχθον A.

ἄπνευστον· ψυχὴν δὲ πελώριον ἔλλαχεν ἄδης.  
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν  
 θηρὸς τεθνειῶτος ἀπὸ μελέων ἐρυσσάμην,  
 ἀργαλέον μάλα μόχθον· ἐπεὶ οὐκ ἔσκε σιδηρῷ  
 τμητῇ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλη. 275  
 ξυθα μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι,  
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.  
 τοῖσι θεῶς ἀπέδειρα καὶ ἀμφεθέμην μελέεσσιν,  
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.  
 οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὄλεθρος, 280  
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος.

271. πελώριος Fritz.

275. οὐδὲ μὲν ἄλλη Α.

## IDYLL XXVI.

### *The Death of Pentheus.*

Ἴνῳ, κ' Αὐτονόᾳ, χά μαλοπάρανος Ἀγαῖα,  
 τρεῖς θιάσῳς ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῦσαι.  
 χαὶ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα,  
 κισσὸν τε ζῶοντα, καὶ ἀσφύδελον τὸν ὑπὲρ γᾶς,  
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς, 5  
 τῶς τρεῖς τῇ Σεμέλῃ τῶς ἐννέα τῇ Διονύσῳ·  
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι,  
 εὐφάμῳς κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,  
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.  
 Πενθεὺς δ' ἀλιβάτου πέτρας ἄπο πάντ' ἐθεώρει, 10  
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.  
 Αὐτονόᾳ πρᾶτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,  
 σὺν δ' ἐτάραξε ποσὶν μανιώδους ὄργια Βάκχου,  
 ἐξαπίνας ἐπιούσα, τὰ δ' οὐχ ὀρέοντι βέβαλοι.  
 μαίνεται μὲν θ' αὐτα, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι. 15  
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,  
 πέπλῳς ἐκ ζωστήρος ἐπ' ἰγνύαν ἐρύσασαι.  
 Πενθεὺς μὲν τόδ' ἔειπε· Τίνος κέχρησθε, γυναῖκες;  
 Αὐτονόᾳ "τόδ'" ἔειπε· "τάχα γνώσῃ, πρὶν ἀκοῦσαι"  
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20  
 ὅσσον περ τοκάδος τελέθει μύκημα λεαίνης·



Ἴνῳ δ' ἐξέρρηξε σὺν ὤμοπλατάς μέγαν ὦμον,  
 λαῖξ ἐπὶ γαστέρα βάσα· καὶ Αὐτουνόας ῥυθμὸς αὐτός.  
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομένοιο γυναικες,  
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25  
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθήα φέροισαι.  
 οὐκ ἂν ἐγὼ μὴδ' ἄλλος ἀπεχθομένῳ Διονύσῳ  
 φροντίζῃ, μὴδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,  
 εἴη δ' ἐνναέτης, ἥ καὶ δεκάτῳ ἐπιβαῖνοι·  
 αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ἄδοιμι. 30  
 ἐκ Διὸς αἰγιόχῳ τιμᾶν ἔχει αἰετὸς οὗτος·  
 εὐσεβέων παῖδεςσι τὰ λώϊα, δυσσεβέων δ' οὔ.  
 χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόεντι  
 Ζεὺς ὕπατος μέγαν ἐπιγουνίδα κάθθετο λύσας·  
 χαίροι δ' εὐειδὴς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶς 35  
 Καδμεῖαι, πολλαῖς μεμελημέναι ἡρωῖναις,  
 αἱ τότε ἔργον ἔρεξαν ὀρίαντος Διονύσου  
 οὐκ ἐπιμωμητόν. μῆδεις τὰ θεῶν ὀνόσαιτο.

27. οὐκ ἀλέγω A and P; ἀπεχθόμεναι P. 28. τῶνδε μογήσαι A.  
 29. ἐκ γενέτης ἢ καὶ λέκτραι A. 36. ποιναῖς μεμ. ἡρωῖναι A.

# ΙΔΥΛΛ XXVIII.

## *The Distaff.*

Γλαυκάς, ὦ φίλεριθ' ἀλακάτα, δῶρον Ἀθανάας  
 γυναιξίν, νόος οἰκωφελίας αἴσιω ἐπάβολος,  
 θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεω ἀγλαάν,  
 ὅππα Κύπριδος ἱρὸν καλάμφ χλωρὸν ὑπαπάλω·  
 τᾷδε γὰρ πλόον εὐάνεμον αἰτεύμεθα παρ Διός, 5  
 ὅππως ξέννον ἐμὸν τέρψομ' ἰδὼν κἀντιφιλήσομαι  
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερὸν φυτόν,  
 καί σε τὰν ἐλέφαντος πολυμόχθω γεγενημέναν  
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὀπάσσομεν·  
 σὺν τᾷ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρεῖοις πέπλοις, 10  
 πολλὰ δ' οἶα γυναῖκες φορέοισ' ὑδάτινα βράκη.  
 δις γὰρ ματέρες ἀρνῶν μαλάκοις ἐν βοτάνῃ πόκοις  
 πέξαιντ' αὐτοεναί, Θευγενίδος γ' ἔννεκ' ἐϋσφύρω·  
 οὕτως ἀνυσιεργός· φιλέει δ' ὅσσα σαόφρονες.  
 σὺ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργῷ κεν ἐβολλόμαν 15  
 ὀπάσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθονός.  
 καὶ γάρ σοι πατρίς, δι' ὧς Ἐφύρας κτίσσε ποτ' Ἀρχίας,  
 νάσω Τρινακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.

4. ὅππι . . . ὑπασσάλφ Α. 6. κ' ἀντιφίλησ' ἐὼ Α. 15. ἀκίδρας Α.

νῦν μὰν οἶκον ἔχουσ' ἀνέρος, ὃς πόλλ' ἐδάη σοφὰ  
 ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκόμεν, 20  
 οἰκήσεις κατὰ Μίλλατον ἐραννὰν μετ' Ἰαόνων,  
 ὥς εὐαλάκατος Θεουγενὺς ἐν δαμότισιν πέλη,  
 καὶ οἱ μνᾶσθιν αἰὲ τῷ φιλασίδῳ παρέχης ξένῳ.  
 κῆρυ γάρ τις ἐρεῖ τῷπος ἰδὼν σ'· ἥ μεγάλα χάρις  
 δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ' φίλῳ. 25

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24. τῷ ποτιδῶν σ' P.

*Berenice.*

(A Fragment.)

Καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,  
ἐξ ἄλδος φ' ζωῇ, τὰ δὲ δίκτυα κείνῳ ἄροτρα,  
σφάζων ἀκρόνυχος ταύτη θεῶ ἱερὸν ἰχθύν,  
ὃν λεῦκον καλέουσιν· ὃ γὰρ φιερῶτατος ἄλλων·  
καὶ κε λῖνα στήσαιο, καὶ ἐξερύσαιο θαλάσσας 5  
ἐμπλεα.

## *Epigrams.*

### I.

Τὰ ῥόδα τὰ δροσόμεντα, καὶ ἂ κατάπυκνος ἔκεινα  
ἔρπυλλος κείται ταῖς Ἑλικωνιάσιν.

ταὶ δὲ μελάμφυλλοι δάφναι τίν, Πύθιε Παιάν'

Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλαΐσεν.

βωμὸν δ' αἰμάζει κεραὸς τράγος οὗτος ὁ μᾶλός, 5

τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

### II.

Δάφνης ὁ λευκόχρως, ὁ καλῇ σύριγγι μελίσδων

βωκολικοὺς ἕμνους, ἄνθετο Πανὶ τάδε

τοὺς τρητοὺς δόξακας, τὸ λαγωβόλον, ὄξυν ἄκοντα,

νεβρίδα, τὰν πῆραν ἧ ποκ' ἐμαλοφόρει.

### III.

Εὐδεις φυλλοστρώτι πέδῳ, Δάφνι, σῶμα κεκμακὸς

ἀμπαύων· στάλικες δ' ἄρτιπαγεῖς ἀν' ὄρη.

ἀγρεύει δέ τυ Πᾶν καὶ ὁ τὸν κροκόεντα Πῖρήπος

κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος,

ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸ φεύγε, 5

φεύγε μεθεῖς ὕπνου κῶμα καταρχόμενον.

## IV.

Τήναν τὰν λαύραν, τὰς τε δρύας αἰπόλε, κάμψας  
 σύκιον εὐρήσεις ἀρτιγλυφὲς ξόανον.

\* \* \* \* \*  
 \* \* \* \* \*

σακὸς δ' εὐίερος περιδέδρομεν' ἀέναον δὲ 5

ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει

δάφναις, καὶ μύρτοις, καὶ εὐώδει κυπαρίσσῳ,

ἔνθα πέριξ κέχνται βοτρυνόποις ἔλικι

ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς

κόσσυφοι ἄχευσι ποικιλότραυλα μέλη·

ξοθαὶ δ' ἄδωνιδες μινυρίσμασιν ἀνταχεῦσι

μέλπουσαι στόμασιν τὰν μελλίγαρυν ὅπα.

ἔξεο δὴ τηνεῖ, καὶ τῷ χαρίεντι Πιρήπῳ

εὐχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,

κεῦθός ἐπιρρέξειν χίμαρον καλόν· ἦν δ' ἀνανεύσῃ, 15

τοῦδε τυχών, ἐθέλω τρισσὰ θύῃ τελέσαι·

ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἰσχω

σακίταν· αἵτιοι δ' εὐμενέως ὁ θεός.

## V.

Λῆς, ποτὶ τὰν Μοισᾶν, διδύμοις αὐλοῖσιν ἀεῖσαι.

ἀδὺ τί μοι; κήγῳν πακτὶδ' ἀειράμενος

ἀρξέυμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξέῃ

Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.

ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρον ὀπισθεν, 5

Πᾶνα τὸν αἰγιβάταν ὀφρανίσωμες ὕπνου.

IV. 1. τῷ αἰ δρύας A. 15. ἦν δ' ἀνα νέσῃ A. V. 1 Νυμφᾶν A.

## VI.

Ἄ δέλαιε τὸν Θύρσι, τί τοι πλέον, εἰ καταταξεῖς  
 δάκρυσι διγλήνους ὥπας ὀδυρόμενος ;  
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχετ' ἐς ἄδαν·  
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.  
 αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας 5  
 ὅστιον οὐδὲ τέφρα λείπεται οἰχομένας ;

## VII.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,  
 ἱητῆρι νόσων ἀνδρὶ συνοισόμενος  
 Νικίῃ· ὅς μιν ἐπ' ἄμαρ αἰεὶ θνέεσσιν ἰκνεῖται,  
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἀγαλμα κέδρου,  
 Ἡετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5  
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφήκε τέχνην.

## VIII.

Ξεῖνε, Συρηκόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὅρθων,  
 χειμερίης μεθύων μηδαμὰ νυκτὸς ἴοις.  
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλῆς  
 πατρίδος ὀθνεῖν κείμει ἐφεσσάμενος.

## IX.

Ἀνθρῶπε, ζωῆς περιφείδεις, μηδὲ παρ' ὄρην  
 ναυτίλος ἴσθι· καὶ ὥς σὺ πολὺς ἀνδρὶ βίος.  
 δέλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν  
 ἡπείγεις, κοίλῃς ἔμπορος ἐκ Συρίης,

ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν 5  
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

## X.

Ἵμῖν τοῦτο, θεά, κεχαρισμένον ἐννέα πάσαις  
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον  
 μουσικός. οὐχ ἐτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε  
 αἶνον ἔχων, μουσέων οὐκ ἐπιλανθάνεται.

## XI.

Εὐσθένης τὸ μνᾶμα· φυσιογνώμων ὁ σοφιστής,  
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.  
 εὖ μιν ἔθαψαν ἑταῖροι ἐπὶ ξείνης ξένον ὄντα·  
 χῦμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.  
 πάντων ὧν ἐπέοικεν ἔχειν τεθνεὺς ὁ σοφιστής, 5  
 καίπερ ἄδικυς ἐὼν, εἶχ' ἄρα κηδεμόνας.

## XII.

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διόνυσε,  
 πάρ σε τὸν ἥδιστον θεῶν μακάρων ἀναθείς,  
 μέτριος ἦν ἐν πᾶσι· χορῷ δ' ἐκτήσατο νίκην  
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὁρῶν.

## XIII.

Ἄ Κύπρις οὐ πάνδημος. ἱλάσκειο τὴν θεὸν εἰπὼν  
 οὐρανίην, ἀγνῶς ἄνθεμα Χρυσογόνας,  
 οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε



ξυνόν. ἀεὶ δέ σφιν λώϊον εἰς ἔτος ἦν  
 ἐκ σέθεν ἀρχομένοις, ὧ πότνια· κηδόμενοι γὰρ 5  
 ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

## XIV.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς  
 ἐκ σέθεν ὡσαύτως ἴσον, ὁδοιπὸρ', ἔχει.  
 'χαιρέτω οὗτος ὁ τύμβος,' ἔρείς· ἐπεὶ Εὐρυμέδοντος  
 κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.

## XV.

Νήπιον υἷδν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,  
 Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.  
 σοὶ μὲν ἔδρα θέλοισι μετ' ἀνδράσι· τὸν δὲ πολῖται  
 τιμασεῦντι, πατρὸς μνώμενοι ὥς ἀγαθοῦ.

## XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὧ ξένε,  
 σπουδᾷ· καὶ λέγ', ἐπὴν ἐς οἶκον ἐνθης,  
 'Ανακρέοντος εἰκόν' εἶδον ἐν Τέφ,  
 τῶν πρόσθ' εἴ τι περισσὸν ᾤδοποιοῦ·  
 προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδετο, 5  
 ἔρείς ἀτρεκέως ὄλον τὸν ἀνδρα.

## XVII.

'Α τε φωνὰ Δώριος, χῶνήρ, ὁ τὰν κωμφδίαν  
 εὐρῶν 'Επίχαρμος.

ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ  
 τιν ᾧδ' ἀνέθηκαν,  
 τοὶ Συρακόσσαις ἐνὶ δρυνταὶ πεδωριστὰ πόλει, 5  
 οἷ' ἀνδρὶ πολίτῃ.  
 (σωρὸν γὰρ εἶχε ῥημάτων) μεμναμένους  
 τελεῖν ἐπίχειρα.  
 πολλὰ γὰρ ποττὰν ζῶαν τοῖς πᾶσιν εἶπε χρήσιμα·  
 μεγάλα χάρις αὐτῷ. 10

## XVIII.

Ὁ μικκὸς τόδ' ἔτευξε τῇ Θρείσσῃ  
 Μῆδειος τὸ μνᾶμ' ἐπὶ τῇ ᾧδῳ, κῆπέγραψε Κλείτας.  
 ἐξεῖ τὰν χάριν ἃ γυνὰ ἀντὶ τήνων,  
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρῆσιμα καλεῖται.

## XIX.

Ἀρχίλοχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν  
 τὸν τῶν λάμβων, οὗ τὸ μυρίον κλέος  
 διήλθε κῆπὶ νύκτα καὶ ποτ' ἄω.  
 ἦ ρά μιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἡγάπουν Ἀπόλλων·  
 ὥς ἐμμελής τ' ἔγεντο κῆπιδέξιος 5  
 ἔπεά τε ποιεῖν, πρὸς λύραν τ' αἰεδεῖν.

## XX.

Τὸν τῷ Ζανὸς ᾧδ' ὕμνῳ νῖδον ὠνήρ,  
 τὸν λειοντομάχαν, τὸν ὀξύχειρα,  
 πρᾶτος τῶν ἐπάνωθε μουσσοποιῶν

XVII. 5. πελωριστῇ A. 6. ὦν A. 7. σῶρον παρείχες . . . μεμνα-  
 μένους A. XVIII. 3. τὰν χάριν ἄδδν A. 4. ἔθρεψ'· ἔτι μάν ὅτι A.

Πείσανδρος ξυνέγραψεν ὡς Καμείρου,  
 χῶσους ἐξεπόνασεν εἴπ' ἀέθλους.  
 τοῦτον δ' αὐτὸν ὁ δᾶμος (ὡς σάφ' εἰδῆς)  
 ἔστασ' ἐνθάδε, χάλκεον ποιήσας  
 πολλοῖς μασὶν ὀπισθε κήνυαυτοῖς.

5

## XXI.

Ὅ μουσοποῖς ἐνθάδ' Ἰπώναξ κεῖται.  
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·  
 εἰ δ' ἐσσὶ κρήγυός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζεν, κῆν θέλῃς, ἀπόβριζον.

7

## XXII.

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος, ὃς τὰδ' ἔγραψα  
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίῳν,  
 υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίνης,  
 Μοῦσαν δ' ὀθνεῖν οὔτιν' ἐφειλκυσάμην.

## XXIII.

Ἄστοις καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα,  
 θεὸς ἀνελοῦ, ψήφου πρὸς λόγον ἐρχομένης·  
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Καῖκος  
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

## XXIV.

Αὐδήσει τὸ γράμμα τί σᾶμά τε καὶ τίς ὑπ' αὐτῷ·  
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

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XXIV. 1. αὐδήσῃς τὸ γράμμα A.

## XXV.

Ἡ παῖς ἔχετ' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ  
εἰς αἰδην, πολλοῖς ἡλικίης προτέρῃ,  
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,  
νήπιον, ἀστόργου γευσάμενον θανάτου.  
αἰαῖ ἐλεινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ  
ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

5



## NOTES.



### IDYLL I.

THIS Idyll is one of the earliest, and no doubt was written in Cos. The subject is a dialogue between Theocritus himself (the αἰπόλος) and another member of the Pastoral Guild of poets, who hails from Aetna, under the pseudonym Thyrsis. The latter is persuaded to sing a well-known song about the unhappy love and death of Daphnis, about whom see more on l. 64. The scene of the dialogue seems to be laid in Cos, rather than in Sicily. See on l. 57.

ll. 1, 2. There are several different interpretations of these lines. The following is preferable to any other: (i) there are two sentences exhibiting a comparison which is indicated by the καί attached to each—καί ἄ πίτυς καὶ τῷ, 'just as the pine-tree, so do you:—(ii) τὸ ψιθύρισμα is the accusative depending on μελίσσεται: (iii) ἃ ποτὶ ταῖς παραίσι must be taken together, and with ἃ πίτυς, 'the pine-tree at the spring;' cp. ποτὶ βνί in l. 18. Cp. Virg. E. 8. 28.

l. 2. μελίσσεται, for peculiarities of the Doric dialect, see Prelim. Remarks, pp. xix, xx.

l. 3. σὺρίσθες. See Prelim. Remarks, p. xx.

μετά, 'next in order of merit.' So Nireus was called

κάλλιστος ἀνὴρ . . . . .

τῶν πάντων Δαναῶν μετ' ἀμύμονα Πηλείωνα.

Hom. Il. 2. 674.

l. 4. αἰκα. κᾶ, the Doric form of κε (=δν) will be found long constantly in Theocritus. See also Aristoph. Ach. 737, 754.

l. 6. Some have supposed a play on words between χίμαρος and χεί-

μάρρως (a torrent), as if the latter were indicated by the word καταρρεῖ. This word is similarly used by Bion 1. 55 τὸ δὲ πᾶν καλὸν ἐς σε καταρρεῖ. Compare the use of 'defluat' in Hor. Od. 1. 28, 28. Χίμαρος here and in Epig. 6 is feminine.

κρέας is preferable to κρήs, where authorities are balanced, as preserving the peculiar feature of the Theocritean hexameter. See Prelim. Remarks, p. xxi.

1. 7. Translate, 'Sweeter is thy melody, oh shepherd, than yon echoing water (which) flows from the rock above.' There is a precisely similar construction, 4. 39 ὅσον αἴγες ἐμὴν φίλαι ὅσσον ἀπέσβας, i.e. 'as dear as you (were who) are dead.' These may perhaps be most easily explained by understanding a participle, e.g. ἄδιον ἢ τήνῳ τὸ καταχρῆς ὕδωρ [δν] καταλείβεται; and ὅσσον φίλη (οὔσα) ἀπέσβας. Cp. Virg. E. 5. 83, 84.

1. 9. Observe the force of the middle voice in ἀγωνται, 'take for themselves.'

1. 10. ἀρνα σακίταν, a weaned lamb 'fed in the fold.' The prize next in value to the δῖς. See Epig. 4. 18.

1. 11. We miss here what we expect to find in place of δῖν, viz. some prize bearing the same relation to ἀρνα, as the kid to the she-goat in the corresponding speech of Thyrsis. No satisfactory emendation has been proposed. But is there need of any? The word ἀρέσκη seems to suggest that the winner in this case had first choice between the two prizes, and the loser took what was left. In this way ὕστερον bears a more natural meaning, 'after they have chosen.'

1. 13. ὧς, 'where.' αἶ τε seems preferable to ᾧ τε.

μυρῖται, 'tamarisks.' A shrub with long slender branches and small scale-like leaves, thriving on the shores of the Mediterranean, fond of rocks and sandy or saline soils.

1. 14. Cp. Virg. E. 5. 12.

1. 15. This alludes to the practice in hot countries of sleeping during the mid-day heat; called now 'taking a siesta.' This mid-day sleep is often alluded to. See below, 7. 22; 10. 48. Cp. also Lucan, Phar. 3. 423

..... 'medio cum Phoebus in axe est,  
..... pavet ipse sacerdos  
accessum dominumque timet deprendere luci.'

Also 1 Kings 18. 27 'Peradventure he sleepeth.'

For the form τὸ μεσαμβρινόν, see below, 1. 41, and on 3. 3.

1. 18. The nose was commonly represented among the ancients as the seat of anger. The word *nostrils* in Hebrew is synonymous with *wrath*. The expression originated doubtless in the appearance of anger in

animals denoted by the inflated nostril. Delille, of the statue of the Apollo Belvidere, says

'Un courroux dédaigneux a gonflé ses narines.'

Imag. 5. 137.

Cp. also Herodas. Mimiamb. 6. 37

μή δῆ, Κοριττοῖ, τὴν χολὴν ἐπὶ μὲν  
εἰς ἴσθς ἦν τι ῥῆμα μὴ καλὸν πύθῃ.

1. 20. See 3. 47. ἐπὶ τὸ πλεον, 'to the higher degree' than most.

1. 24. Λιβύαδε. Cp. Id. 3. 5. Shepherds as well as flocks might easily have been transferred from Libya to the pastures of Sicily or S. Italy. This does not necessarily affect the probability of the scene of this dialogue being Cos.

1. 25. 'I will give you a she-goat with twin kids to milk three times,' i. e. all the milk she will give in three milkings.

1. 26. Cp. Virg. E. 3. 30, and 36 foll. for the next lines.

1. 27. κισσούβιον, 'a large drinking cup' or 'bowl.' Connected with κισσός: perhaps made of ivy-wood. See Eur. Cyc. 390

σκόφος δὲ κισσοῦ παρέθετ' εἰς εἶδος τριῶν  
πηχέων βάθος δὲ τεσσάρων ἐφαίνετο.

1. 28. ἀμφότες, 'with two handles;' lit. 'ears,' like 'diota' Hor. Od.

1. 9, 8. It was smeared with wax in order to render the wood impervious to air and damp, and so prevent the milk turning sour.

1. 29. The carving represents ivy intertwined with helichrys climbing along the outer and inner edges of the bowl: the tendril of the ivy curls about the helichrys, or all over the bowl (κατ' αὐτόν), rejoicing in its own yellow berry. This ivy was probably that species called *Hedera chrysocarpa*, by Virgil 'pallens hedera,' the yellow-berried ivy.

Helichrys was probably *Gnaphalium stoechas*, or what we call 'sandy everlasting' or 'cudweed,' a plant, with flowers somewhat resembling the chrysanthemum, growing on sandy rocks.

1. 30. κεκοιμημένος, 'sprinkled.' Other readings are κεχροισμένος, and κεκοιμημένος.

1. 32. Within the bowl are three pictures of rustic life: the coquette, the old fisherman, and the boy watching the vineyard. Here, as in many similar descriptions in classical authors, continued actions and even thoughts and words are said to be represented in carving, a picturesque licence which by some has been unjustly criticized.

1. 34. καλὸν ἰθαράζοντες. Not a sign of nobility, but the ordinary fashion of the Dorian race. It was among the Athenians that this was a mark of luxury among the young nobles.

1. 39. τοῖς δὲ μέτα, 'besides these;' for this dative, see 17. 84 and 25. 129.



l. 40. The fisherman is in the act of gathering up his net for a cast.

l. 41. See on 3. 3.

l. 42. ἄλλοπαιεῖν. See Soph. Aj. 1267 ἄλλοις ἰχθύσιν. Cp. Hes. Scut. 212 foll. for a similar description of fishing :

ἀργύρεοι δελφίνες ἑθόϊων ἔλλοπας ἰχθύς,  
τῶν δ' ὑπο χάλκειοι τρέον ἰχθύες αὐτὰρ ἐπ' ἀκταῖς  
ἦστο ἀνὴρ ἄλιεὺς δεδοκημένος, εἶχε δὲ χερσὶν  
ἰχθύσιν ἀμφίβληστρον ἀπορρέφοντι ἰουκάς.

l. 45. Homer also similarly describes a vineyard, Il. 18. 561, and Hes. Scut. 293 foll.

οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν ὑπὸ τρυγητήρῳ  
λευκοὺς καὶ μέλανας βότρυας μεγάλαν ἀπὸ ὄρχων  
βριθομένων φύλλοισι καὶ ἀργυρέης ἐλίκεσσιν.

This is a charming picture of rustic life ; the boy set to watch the vineyard and keep out the foxes, becomes absorbed in weaving a trap or cage for locusts. Foxes had the reputation of being grape-stealers, as in Song of Solomon 2. 15, and the well-known fable of Aesop ; also in the 'sweet low Idyll' in Tennyson's Princess, 'fox-like in the vine.'

l. 46. πυρραλαῖς. Etymologically connected with πῦρ, 'bright yellow.'

l. 47. δάιγος, in the unusual sense of 'small,' again 22. 113, and Hom. Od. 9. 515.

l. 48. ὄρχων, from the same root as ὄρχατος, 'orchard.' Here, the rows in which the vines were planted.

l. 50. The sense of this difficult passage is plain enough ; the fox is determined to eat the contents of the boy's wallet and so render him dinnerless. The text as it stands admits of two interpretations :—(i) ἀκράτιστον with the second syllable long, means *having lunched*, and so must be taken with ἐπὶ ξηροῖσι as a rather forced expression for having had no luncheon at all ; as badly off as a fish out of water : (ii) ἀκράτιστον with the second syllable short, as if from κρατέω, might mean *not master of any food* : then ἐπὶ ξηροῖσι goes with καθίξῃ, *put him on dry allowance*. Neither of these can be called satisfactory. Another reading is πρὶν ἢ νάριστον, i. e. ἀνάριστον, *dinnerless*, which word occurs 15. 147. Perhaps ἀκράτισμόν, which is gathered from the Scholia, may solve the difficulty. This word is explained in Athenaeus, Deip. 11. C. τὸ προυνὸν ἐμβρωμα, ὃ ἡμεῖς ἀκράτισμόν καλοῦμεν, διὰ τὸ ἐν ἀκράτῳ βρέχειν καὶ προσίσθαι ψωμούς. At all events ἐπὶ ξηροῖσι goes better with καθίξῃ than with ἀκράτιστον.

l. 52. ἀκριδοθήραν, a locust-trap. The locusts injured the vines ; see 5. 108. ἀνθερίκεσσι probably means *stalks of asphodel*, though this meaning is generally confined to the form ἀνθέρικος. And perhaps we should with Meineke read ἀνθερίκοισι.

1. 55. *ὄγρος, pliant.* Cp. *ὄγρον νῶτον* of the eagle in Pind. Pyth. 1. 17. The handles are carved in imitation of acanthus, branching out all round the bowl. Cp. Virg. E. 3. 45.

*ἀκανθος.* This is probably the *Acanthus spinosus*, whose flowers are tinged with pink, and leaves are spiny. From this species or from *A. mollis* was taken the idea of the Corinthian capital in Grecian architecture.

1. 56. *αἰολίχον.* This word, which is not recognized by Liddell and Scott, is substituted by Ahrens and Fritzsche for *Αἰολικόν*. The latter defends it as a formation from *αἰόλος* analogous to that of *πυρρίχος* from *πυρρός*. Aeolis might be either the ancient name of the town of Calydon, or of the district in Aetolia in which Calydon and Pleuron were situated. See Thucyd. 3. 102 *ἐς τὴν Αἰολίδα τὴν νῦν καλουμένην Καλυδῶνα καὶ Πλευρώνα καὶ ἐς τὰ ταύτῃ χωρία*. But this is irrelevant if *Καλυδονίῳ* in the next line is wrong. I doubt the reading *Καλυδονίῳ*. What would a ferryman of Calydon be doing either in Sicily or Cos? His business would be to ply between Calydon and the Peloponnese. One could better understand *πορθμῶϊ Καλυδνίῳ*, 'of Calydnæ'—small islands close to Cos (Hom. II. 2. 677). This would fix the scene at Cos.

*θήμα*, a necessary alteration from *θάμα* (whose first syllable is long), unless *τι* be omitted, which however is needed.

*τυ* (enclitic) here and elsewhere (e.g. l. 60) the Doric form of the accusative of *σύ*.

1. 57. *τῷ*, genitive of price.

1. 58. *τυρόντα*. This becomes a trisyllable by the compression of the two middle syllables into one, (as in the Latin words 'fortūitus,' 'arcūatus,') which is called synizesis.

1. 59. Cp. Virg. E. 3. 47. *ποτὶ . . . θίγεν* are separated by tmesis. *αε. αὶ τῷ*

1. 63. *ἐκλεάθοντα*, 'which causes to forget.'

with 'verb.'

1. 64. Here begin the chief beauties of this Idyll, contained in the tragical story of Daphnis, imitated by Virgil, E. 10. 9 foll., and 5. 27, 37 foll., and by Milton in language more nearly approaching the elegance of the original, in his 'Lycidas.' See Appendix, Idyll I.

π' αὐαὶ  
not accus.  
with Dry.

Daphnis had boasted that he could not be made faithless to his bride Nais; and Venus in revenge had punished him with an irresistible passion for a maiden (see 7. 73, and 8. 93) who also loved him. But being too proud to acknowledge himself defeated, he dies, and at his death all nature weeps as for a lost friend. This strictly pastoral idea is carried out still more at length in Moschus, Epit. Bion.

1. 68. *ποταμῷ γε*. 'You certainly were not' (wherever else you were) near his native streams.

1. 78. *ἐράσαι*, v. l. *ἐρασσαι* from *ἐραμαι*. The use of *ἐράομαι* as deponent is very doubtful.

11. 80 foll. The shepherds cannot understand his state of mind. Priapus, knowing the real cause, pretends not to understand, and banters him for not yielding to his love for a maiden who is following him about everywhere.

1. 85. These words appear to be ironical. 'So very unlucky in love and helpless you are!' with such a chance of a successful wooing!

1. 95. Observe γὰρ μὲν, *however*. He *did* answer Venus, though he would not the herdsmen.

1. 96. λάθρη. It appears here as if the sense of the passage required a word of exactly the opposite meaning to this: for our first idea is of Venus appearing smilingly, but having a rankling spite in her heart. In that case we look for a word like 'openly' to join with γελᾶσθαι; unless we can force the meaning of λάθρη into 'treacherously,' like Horace's 'perfidum ridens' Od. 3. 27, 67. Meineke mentions a conjecture δῆτα, which he calls 'fortasse necessaria,' and Mr. Merry has adopted in his Fourth Greek Reader: but it seems quite unnecessary, if we understand that Venus was inwardly smiling, but outwardly showing signs of anger. ἀνέχοισα might bear the sense 'prae se ferens,' 'making a show of.' Moreover Daphnis seems to answer as if Venus had spoken severely to him.

1. 102. If a note of interrogation is placed at the end of this line, the sense is much easier, and a good use can be made of γάρ. Thus, 'What? do you think that all my suns have set?' i. e. that my last chance of revenge is lost? not, 'that my last day has come.' For the use of this proverbial expression cp. Livy 39. 26 'nondum omnium dierum Solem occidisse.' The answer to this question follows in v. 103: '[Not so:] Daphnis even in the grave will be a bitter vexation to Eros,' because of his unyielding obstinacy.

On δεδύκειν, see note on 4. 7.

1. 105. The verb governing τὸν Κύπριν is understood: 'Where the herdsmen is said to have [charmed] Venus.' The general sense of this and following lines is as follows:—If you wish for the society of shepherds to show your triumphs, go to your old favourites Anchises and Adonis; your victory is easy there; then go to Diomedes to remind yourself that you are not invincible.

1. 106. τῇναι δρύες, κ.τ.λ. A proverbial expression which we meet with again, 5. 45. It means here, 'You are better off there, you high and mighty people, than among us poor rustics.'

κύναρος, 'cyper-grass,' a coarse marsh-grass or sedge, very frequently mentioned.

1. 112. ὄψει, after verbs of striving, &c., takes the future indicative or, less frequently, the subjunctive, after primary tenses. See

Goodwin's Syntax of Greek Moods and Tenses, enlarged edition, § 339.

1. 113. ἀλλὰ is not simply *but*: rather, as challenging, 'Come then.'

1. 117. So Ajax in Soph. Aj. 862 bids farewell to the springs and rivers: κρήναι τε ποταμοὶ θ' οὔτε . . . . . χαίρετε.

1. 120. Cp. Virg. E. 5. 43.

1. 123. Cp. Virg. G. 1. 16, 17.

1. 125. Ἑλικας, 'of Helice,' or Callisto, daughter of Lycaon, (whence Λυκαονίδας in l. 126). Her tomb was shown to Pausanias by the Arcadians. See Dict. of Mythology, Art. Callisto. Pan is invited to leave his haunts in Arcadia and come to Sicily.

λίπε ἤριον. I have here declined to adopt Fritzsche's reading λίπε ῥιον.

1. 127. Cp. Virg. E. 8. 61.

1. 128. Construe ἐκ κηρῶ with μελίπνουν, 'breathing sweet odour from the wax.'

1. 129. περὶ χεῖλος, 'to fit the lip,' i. e. curved so that each reed would lie close to the face.

ll. 132 foll. Let all the laws of nature be reversed, now that Daphnis is dying. Cp. Virg. E. 3. 89, and 8. 52 foll., where Virgil has apparently mistaken ἐνάλλα for ἐνάλια by his expression 'Omnia vel medium fiant mare.'

1. 133. νάρκισσος. The variety called *Narcissus poeticus*, which has a dark purple or crimson edge to its central cup or nectary. Hence Virgil's epithet 'purpureus.'

1. 138. Cp. 7. 90, a corroboration of ἀνεπαύσατο rather than ἀνεπαύσατο, 'he died.'

1. 140. ἔβα ῥέον, i. e. Ἀχέροντος.

1. 147. There is an objection to the form Αἰγίλω, that the name of this deme of Attica was Αἰγίλια. So it is possible that Αἰγαλῶ, contracted from Αἰγαλέω, may be a better reading. This would mean, 'from Mount Aegaleos,' the hill whence Xerxes viewed the battle of Salamis.

1. 149. θάσαι, 'notice, perceive.' Used also for 'listen,' in 10. 41.

1. 150. Ὀρᾶν κρίναισι. The Horae are givers of freshness, fragrance, and refinement.

## IDYLL II.

THIS is one of the three distinctly Mimic Idylls. See Prelim. Rem. pp. xv, xvi. It also was probably written in Cos; and the introduction of Delphis, an inhabitant of Myndus, a town in the W. of Caria, points to Cos as the scene of the incantation.

A woman named Simaetha is represented as endeavouring by means of various magic arts, practised at midnight under the influence of a full moon, to regain the lost affections of a lover. Similar incantation scenes are to be found in Hor. Epod. 5, Virg. E. 8. 64 foll., and in the account of Medea's restoration of Aeson to youth in Ov. M. 7. 180 foll.

Here Simaetha first addresses her servant Thestylis; and after line 62 tells her tale to the moon, whose attention she is supposed to have aroused.

\* 1. 2. *ἀντόφ*, 'the bloom of the sheep,' i. e. wool. The word *δωρος* in its original sense seems to denote *bloom* or *flower*; hence the choicest part of anything, as the bloom is of a plant. See 13. 27. The colour of the wool was that usually adopted in mystic rites. Cp. Virg. Aen. 3. 405, and Aesch. Eum. 1028 *φοινικοβάπτοις ἱνδυτοῖς ἐσθήμασι*.

1. 3. *βαρυνεύντα*, 'who will vex me,' fut. participle.

1. 4. The forms of numeral adjectives in *-αῖος* signify *so many days old*. So here *δωδεκαταῖος*, 'twelve days older since he,' &c.

1. 6. Observe that the *-as* of the feminine acc. pl. is here, contrary to the Doric usage, lengthened. Cp. 5. 121, the word *ῥαλάς*: but see note there.

1. 9. *οἷα* here is equivalent to *ὅτι τοιαῦτα*.

1. 10. Cp. the invocation in Hor. Epod. 5. 51.

1. 12. *χθονία Ἑκάτη*, Diana in her character of ruler of the infernal regions.

1. 15. *ἐρδουσα*, *causing* these charms *to be* as effectual as those of Circe, &c. Observe the abbreviated comparison 'less potent than Circe,' for 'less potent than those of Circe.' See 5. 57.

1. 16. Perimede. Possibly the same as Agamede, who is mentioned Hom. Il. 11. 730. Cp. Propert. 2. 4, 18

'Perimedeae gramina cocta manu.'

1. 17. *ἰϋγξ*. This is generally supposed to be a bird, the wryneck, which, fastened to the magic wheel, exercised some mystic attraction upon the object of the charm. See Pind. Pyth. 4. 214 *ποικίλαν ἰϋγγα τετράκναμον Οὐλυμπόθεν ἐν ἀλύτῳ ζεύξαισα κύκλῳ μαίναδ' ὄρνιν Κυπρογένεια φέρειν πρῶτον ἀνθρώποισι*. Hence the word came to be used to signify 'charm' or 'attraction,' e. g. Aesch. Pers. 990

*ἰϋγγά μοι δῆτ' ἀγαθὴν ἐτάραν ὑπομνήσκεις;*

and Pind. Nem. 4. 35

*ἰϋγγί δ' ἔλκομαι ἥτορ νομηνία θιγέμεν.*

Philostratus (Apoll. Ty. i. 25) mentions χρυσαὶ ἱνγγες suspended from the roof of the audience-chamber in the King of Babylon's Palace—*τὴν Ἀδράστειαν αὐτῷ παρεγγυῶσαι, καὶ τὸ μὴ ὑπὲρ τοὺς ἀνθρώπους αἰρεσθαι*—and says that the Magi called them *θεῶν γλώσσας*. He also mentions (Apoll. Ty. vi. 11) the same as suspended in the temple at Delphi, *σειρήνων τινὰ ἐπεχούσας πειθῶ*. Pausanias (x. 5. 5) speaking of the third Temple of Apollo, affirms his disbelief in the existence of the *ψῆδοι χρυσαί*, of which Pindar sang

*χρύσειαι δ' ἐξ ὑπερφύου δειδον κηληδόνες* (Pind. Fr. 25).

The wheel (mentioned v. 30 as *ρόμβος χάλκεος*) had to be turned in one direction, since an opposite effect was produced by the contrary revolution. See Hor. Epod. 17. 7.

1. 18. *ἄλφιντα*, i. e. in imitation of a sacrifice, where the head of the victim before death was sprinkled with roasted barley-meal (*οὐλοχύτα*) mixed with salt. Cp. Virg. E. 8. 84 'sparge molam.'

1. 19. See 11. 72, the same expression. Cp. Hdt. 3. 155 *ἐξέπλωσας τῶν φρενῶν*.

Expressions of impatience with slaves are characteristic of Mimic poetry. See Id. 15. 27 foll. Many instances occur in Herodas' *Mimiambics*, e. g.

*οὐ σοι λέγω αὐτῇ τῇ ᾧδε χῶδε χασκούσῃ; (4. 42.)*

Again, *λίθος τις οὐ δούλη ἐν τῇ οἰκίῃ μιν εἶς; (6. 4.)*

And, *Δριμύλφ φανέαι, πάλιν καθεύδεις; (7. 5.)*

Also, *Ψύλλα, μεχρὶς τεῦ κείσει βέγκουσα; (8. 1.)*

1. 23. Cp. Virg. E. 8. 83.

1. 24. The crackling of these leaves was a good omen. Cp. Tib.

2. 5, 81

'Et succensa sacris crepitet bene laurea flammis,  
omine quo felix et sacer annus erit.'

1. 29. Myndus was a small town in Caria, or Arcadia—authorities differ.

1. 31. Beware of construing 'thus may he be whirled to our doors:' but remember *πορί* with dative means 'at.' 'Thus may he spin (or reel) as he stands at my door.' Calverley wrongly translates, 'May Aphrodite whirl him to my door.' Cp. Tib. 1. 5, 3

'Agor ut per plana citus sola verberare turbo.'

1. 34. *τὸν ἐν ᾧδα ἀδάμαντα*. A figurative expression for the 'inexorable decrees of Pluto.' *ἀδάμας* was a term applied by the ancients to the hardest metallic substance they knew; properly to the refuse given off in the smelting of ores containing gold. Both by Greek and Latin poets it is used figuratively as here; cp. 3. 39, and Mart. 7. 99

'Pontice, voce tua posses adamanta movere.'

And Propert. 4. 11, 4

'Ut semel infernas intrarunt funera leges,  
non exorato stant adamante viae.'

1. 35. Dogs bark at the supposed approach of the goddess. Cp. Virg. Aen. 6. 257. The cymbal or gong must then be struck, to keep off evil spirits. The same effect was supposed in the middle ages to be produced by bells.

1. 38. Cp. Virg. E. 9. 57 and Aen. 4. 522-528.

1. 55. Cp. Soph. El. 785, Hor. A. P. 476, and Herodas, Mim. v. 7  
χρέω μοι δικη βούλει

καὶ μὴ τὸ μεῦ αἷμα νύκτα χημέρην πίνει.

1. 58. The reptile generally used for poisonous charms was the *rubeta*, toad (!): cp. Juv. 1. 69, Propert. 3. 6, 27

'Illum turgentis ranae portenta rubetae—trahunt.'

Cp. Shakespeare, Macbeth, Act 4. Sc. 1.

1. 61. ποιεῖ. We should expect ποιεῖται: cp. 3. 33.

1. 62. Cp. 6. 39. This spitting was for self-preservation from the effects of the charm she was administering.

1. 64. Observe the accentuation; δακρύσω, not δακρυσῶ. See Goodwin's Syntax of Greek Moods and Tenses, § 287, on Interrogative Subjunctive.

1. 66. Join *καναφόρος* with *ἦθε*. 'Came in the capacity of basket-bearer.' Look out *καναφόρος* in Dict. of Antiquities. Here the occasion is of a maiden propitiating Artemis before marriage. Pausanias gives an account (7. 18, 11) of a festival at Patrae, on the second day of which birds and beasts of all kinds, provided for that purpose by public and private munificence, were brought to be sacrificed to Artemis Laphria.

1. 70. The nurse of Simaetha was then in the service of Theumaridas, a neighbour, and had since died. The word *μακαρίτης* is rare in feminine. Herodas uses it (Mim. 6. 55). The word *Θρήσσα* merely means a maid-servant, called by the name of her country; so in Arist. Ach. 256 *τὴν Στρυμοδῶρου Θρήτταν*, and Plat. Theaet. 174 A and C. Similarly 'Lydus' and 'Geta' in the Latin comedies, as names of slaves.

1. 74. Simaetha, to be smart on the occasion, borrowed the *ξυστίς*, or long cloak, belonging to Cleariste. That this was a common practice is shown by

παρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα, δύναι,

Eur. El. 191,

and, 'Ut spectet ludos conducit Ogulnia vestem.'

Juv. 6. 352.

1. 76. μέσαν, 'half-way.' See 7. 10.

τὰ Λύκωνος, 'the house of Lyco.'

l. 78. On ἐλιχρύσοιο, see I. 30, note.

l. 79. Cp. ὥς δὲ σελήνη  
στήθεσιν ἀμφ' ἀπάλοισιν ἐφαίνετο θαῦμα ἰδέσθαι.

Hom. Hym. Ven. 89.

'Candor erat qualem praeferat Latonia Luna.'

Tibull. 3. 4, 39.

l. 80. The ἀπό is separated from λιπόντων by tmesis, and must be restored to it in construing. The construction is genitive absolute.

l. 82. Cp. 3. 42, and Hom. Il. 14. 294. So with 'ut' in Latin, Virg. E. 8. 41, Ov. Her. 12. 33. Also with 'dum,' Catull. 62. 45.

l. 85. Compare Senec. Hippol. 279

'Labitur omnis furor in medullas  
igne furtivo *populante* venas.'

l. 88. Cp. 'oraque buxo Pallidiora gerens,'

Ov. M. 4. 134,

and 'nimius luto corpora tingit amor,'

Tib. 1. 8, 52,

and Hor. Od. 3. 10, 14. Yellow is the natural hue of paleness in a swarthy complexion. πολλάκι here means 'very much,' as in I. 144 and 5. 57. Observe θάψω the dative according to Theocritus' usage with ὁμοίως. Cp. 5. 48; 8. 37; 18. 21.

l. 89. αὐτὰ ὅστιά, 'my very bones;' i. e. nothing but my bones. See the same again, 4. 15. Cp. Plaut. Aulul. 520

'Ossa atque pellis totu'st ita cura macet.'

Id. Capt. 67

'Ossa atque pellis sum miser a macritudine.'

l. 90. Cp. Eur. Androm. 299

τίγ' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσεται;

l. 91. ἔλιπον, 'did I leave unvisited.'

l. 104. See Hom. Il. 9. 409

ἐπεὶ ἄρ' κεν ἀμείβεται ἔρκος ὀδόντων:

and id. Od. 10. 328

καὶ πρῶτον ἀμείβεται ἔρκος ὀδόντων:

where the word ἀμείβομαι has the same meaning, i. e. 'to pass over.'

ll. 106 foll. Cp. Sappho, Frag. 2

ἀ δέ μ' ἰδρὼς καυχέεται, τρόμος δὲ  
πᾶσαν ἀγρει, χλωροτέρα δὲ ποίας  
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης  
φαίνομαι (ἄλλα),

Bergk. Anthol. Lyr. p. 363,



and Hor. Od. i. 13, 6; also Racine, Phèdre i. 3

'Je le vis, je rougis, je pâlis à sa vue;

Un trouble s'éleva dans mon âme éperdue;

Mes yeux ne voyaient plus, je ne pouvais parler,

Je sentis tout mon corps et transir et brûler.'

l. 109 foll. *κνυζέονται*, 'whimper.' Cp. 6. 30.

ll. 114 foll. *ἔφθασας . . . καλέσασα . . . ἥ με παρήμην*. Any finite tense of *φθάνω* with a participle of another verb is equivalent to the corresponding tense of that verb followed by *πρὶν*. The words above therefore would be replaced by *ἐκάλεσας πρὶν ἥ με παρήμην*, 'you sent for me before I came of my own accord; τόσον, just so much (or rather, so little) before, as I was before Philinus in the race.' Cp. a precisely similar construction of *φθάνω* in Hdt. 6. 108 *φθαίγτε ἂν πολλάκις ἐξανδραποδισθέντες ἢ τινα πυθέσθαι*. This sentence, simplified as above, becomes *πολλάκις ἂν ἐξανδραποδισθείητε πρὶν ἢ πυθέσθαι*, κ.τ.λ.

l. 118. The conditional particle *κα* (not *καί*) is concealed in *κῆγών*, as the sense demands. *ἦνθὲν κα*, 'I should have come' (if you had not sent for me).

l. 119. 'Myself the third or fourth;' i. e. with two or three others. *αὐτίκα νυκτός*, 'this very night.'

l. 120. Apples were the gift of lovers, and emblems of love. See 3. 10; 11. 10; Virg. E. 3. 70. It is not so clear why they should be called apples of Dionysus. The Scholiast quotes a passage from Philletas (?)

*μᾶλα φέρων κόλποισι τὰ ὁ ποτε Κύπρις ἐλοῖσα*

*δῶρα Διονύσου δῶκεν ἀπὸ κροτάφων,*

which refers to the golden apples of Hippomenes, to show that Bacchus first introduced that fruit.

l. 121. Cp. Ov. Her. 9. 64

'Aptior Herculeae populus alba comae;'

and Virg. E. 7. 61. Delphis wore a garland of the leaves of this tree as an athlete, and therefore under the protection of Hercules.

l. 124. The *κε* belongs to *ἦς*. Fritzsche, however, reads *μ' εἰ μὲν κ'*, in which case *κε* will belong to *εἰ*.

l. 126. *εἴδδ' ἔν κα*, 'I should have been content.'

l. 128. For the adoption of violent measures by lovers to break in or burn the doors that shut them out, see Hor. Od. 3. 26, 6, and Tib. i. 1, 73

'frangere postes non pudet;'

and Ov. Am. i. 9, 19

'Ille graves urbes, hic durae limen amicae  
obsidet : hic portas frangit, at ille fores.'

l. 133. *Λιπαράλου*. The workshop of Hephaestus was in the island of Lipara. Ovid, *Her.* 15. 12, compares love to the fire of Aetna,

'Me calor Aetnaeo non minor igne coquit.'

Cp. *Cat.* 68. 53

'Quum tantum arderem, quantum Trinacria rupes.'

l. 157. See l. 4.

l. 161. Cp. *Virg. E.* 8. 95.

### IDYLL III.

#### *The Serenader.*

THIS and the succeeding Idylls, as far as the 9th inclusive, are in the purely Bucolic style.

A goatherd, who may be Battus (see *Id.* 4. 38), serenades Amaryllis, who is resting in a cave. Possibly the *δντρον* of ll. 6 and 13 is the hut in which she lives, half naturally, half artificially made in the rock. There is nothing to fix the scene of this serenade. It may be either Cos or S. Italy.

l. 2. See 2. 6, note.

l. 3. τὸ καλόν. The article with the neuter adjective is a common substitute in Theocritus for the adverb. Cp. l. 18; 1. 15 and 51; 5. 126; 10. 48; also occasionally the neuter adjective without the article. See 8. 16; 13. 69. Mr. Hicks, in his *Emendations of Herodas* (*Classical Rev.*, Oct. 1891), quotes this use in support of his reading τὸ καλόν in Herodas, 1. 54. These lines are closely imitated by *Virg. E.* 9. 23.

l. 5. κνάκωνα. Cp. 7. 66, and 1. 23.

ll. 6 foll. There is a difficulty here at the commencement of arranging the lines in the groups of three which are, except in the first six lines and the 24th, quite regular. Perhaps a line has been lost after l. 11, and l. 9 afterwards inserted to make up the six lines into distichs. Upon that supposition, the first tristich will end at *ἤμεν*; the second, incomplete, at *νίσω*.

l. 7. *παρῳκνύουσα* is a word especially appropriate to a person looking out of a window or door.

l. 8. *σμήσι*. A peculiarity of goats, which is always preserved in representations of Satyrs. It expresses the flatness of the nose. Cp. 8. 50.

l. 9. *προγένειος*, another similarly characteristic feature. Cp. Virg. E. 2. 7.

l. 10. Cp. Virg. E. 3. 70; Prop. 4. 12, 17

'*Illis munus erat decussa Cydonia (quinces) ramo.*'

l. 13. *ἄ βομβεῦσα μέλισσα*. This wish is no doubt supposed to be suggested by seeing the bee. 'Would that I were *you* buzzing bee!'

l. 15. Cp. Virg. E. 8. 43, and Aen. 4. 367, also Catul. 64. 154

'*Quaenam te genuit sola sub rupe laena?*'

l. 18. *κυνόφρυ*. The dark eyebrow, as well as the junction of the two eyebrows across the forehead (see on 8. 72), was a sign of beauty. Cp. 17. 53; and Anacr. 29. 10

*στεφέτω μέταπον ὄφρυς κυναυτέρα δρακόντων.*

l. 21. *λεπτά*, into small pieces, like *τυτθὰ διατμήσας*. Hom. Od. 12. 174.

l. 23. *καλύκεσσιν*, 'buds (of roses).' For the combining of ivy and celery, see Hor. Od. 4. 11, 3.

*σελίνοις*, from the epithet, must be taken to be identical with our wild celery—which is an umbelliferous plant with a strong smell, like that of garden celery.

After this line imagine a pause, while the goatherd waits for an answer. Receiving none, he continues, after the interjectory line 24, in the same arrangement of tristichs, which is uninterrupted to the end.

l. 25. Cp. Virg. E. 8. 59.

l. 26. The thunny fish was common in shoals off the Sicilian coast, and was caught in nets, a signal being given by the look-out man (*θυνοσκοπός*) for the letting-down of the nets into the shoal. So in the Cornish pilchard fishery a look-out man is stationed on St. Michael's Mount to give notice of the approach of the shoal. Cp. Aristoph. Eq. 300, where Kleon is said *τοὺς πόρους θυνοσκοπεῖν*. When they were enclosed in the nets, it appears (from Aesch. Pers. 430, describing the destruction of the Persian fleet at Salamis) to have been the custom to beat them to death.

l. 27. There is a question whether to read *μή* or *δή* in this line. There appears to be most authority for *μή*, although the last two lines of the Idyll offer an argument slightly in favour of *δή*.

l. 28. *μεμνημένῳ*, mentioning your name, to try by the *τηλέφελον* if you loved me: cp. 7. 69. The leaves of the poppy (see 11. 57) were placed somehow on the hand or arm so that when struck by the other hand they might (if the omen were favourable) give a loud crack (*πλατάγημα*). Possibly the leaf was placed upon the thumb and forefinger, over a hollow made by partially closing the hand. Boys do this now-a-days with the leaves of the lime-tree. But are we bound to

consider the *τηλέφιλον* to be the poppy leaf? May it not be the pod or seed-vessel of some plant which was laid on the arm and struck, and gave a favourable omen by cracking loudly and spurting the juice over the arm?

1. 29. *ποτειμάζατο τὸ πλατάγημα* may be translated 'made a smear with its crack,' but the reading is very doubtful. Others read *ποτιμαζόμενον* (or *ποτιμαζαμένον*) *πλατάγησεν*, i. e. 'cracked when it was smeared,' or 'when I smeared it.' Cp. the use of *μάζατο* in the following:

*ἔξοτε τηλεφίλου πλαταγήματος ἡχέτα βόμβος  
γαστέρα μαντήου μάζατο κισσυβίου,*

(i. e. smeared the inside of the fortune-telling bowl)

*ἔργων ὡς φιλέεις με.*

Agath. Epig. 9.

1. 34. Cp. Virg. E. 2. 42.

1. 35. *μελανόχρως*, i. e. 'ugly.' Cp. 10. 26 and 11. 19.

1. 36. *ἐνδιαθρύπτῃ*, 'give yourself airs.' So in 6. 15 and 15. 99.

1. 37. Another common superstition, denoting that something wished for was about to happen. Cp. Plaut. Pseud. 1. 1, 105  
'*futurum est, ita supercilium salit.*'

1. 42. *ὥς . . . ὥς*. See 2. 82, and note there.

1. 54. *γίνοντο*, without *ὥς*, may be used potentially, but it is perhaps better to take it as a wish, 'May this be as sweet to you as a mouthful of honey!'

## IDYLL IV.

A CONVERSATION between Battus a goatherd, and Corydon a cowherd, about the absence of Aegon, the master of the latter, and the neglected condition of his cattle. Like most of these bucolic dialogues it abounds in proverbs. The scene is Croton in Italy, where also the poem was probably written. Battus throughout is represented as a wag, whose jokes Corydon does not quite understand.

1. 1. Cp. Virg. E. 3. 1 foll.

1. 3. *ψε* by transposition of *φ* and *σ* for *σφε*. Battus here begins his ridicule of Corydon.

1. 4. *ὁ γέρων*. Aegon's father.

1. 6. Corydon is rather proud of his master's supposed distinction in being taken to contend at Olympia as a boxer: see 1. 33. Milo, the famous wrestler of Croton, lived long before Theocritus, about 510 B. C.

Either the poet refers this dialogue to that period, or uses the name Milo merely as a generic name for a champion wrestler.

1. 7. καὶ πόκα. *καὶ before an interrogative never has its usual conjunctive force: but implies objection or incredulity.* Here translate it 'I should like to know when.' *When καὶ is used as a conjunction with the interrogatives πῶς, ποῖ, τίς, &c., it follows them.* See Porson on Eur. Phoen. 1367, and examples quoted there. Compare with the expression εἰλαιον ὀπῶσαι, the English 'to smell gunpowder.'

The word ὀπῶσαι, in form pluperfect, has apparently the signification of the perfect. Precisely similar forms are λελόγχει 4. 40, πεποίηται 5. 28, πεφόκει 5. 33, πεπόνθει 10. 1, πεφόκει 11. 1. An explanation of this usage of the pluperfect may be that the speaker is referring to some other time at which the action was perfect, for instance in the two examples of this Idyll: 'Was there a time in which it could be said of him, that he *had seen* oil before?' and in 6. 40 'Alas, for the hard luck, of which it could then be said that it *had marked* me for its own!' But in 5. 33; 10. 1, where νῦν is joined with it, and in 11. 1, I cannot see how this is to be applied; and the forms δεδοκειν 1. 102 and δεδοικω 15. 58, seem to point to a Doric form of the perfect inflected like the present, which may justify the rejection of the above explanation.

1. 9. Battus still banters him, while Corydon is in earnest. This is evident in each line of Battus. Pollux as a boxer is celebrated in Id. 22.

1. 10. σκαπάναν: this would be for the preliminary matches in digging up sand, which formed part of the month's training for the boxers; called παρορύττειν.

εἰσάγει μᾶλα, for his food during that month.

1. 11. This line presents considerable difficulty, and has caused ingenious persons to rack their brains for all kinds of emendations, such as

καὶ τῷ λύκῳ ἀμνίδα λυσσῆν:

'Milo would even excite the lamb to fury against the wolf,' i. e. if he can put pugilistic ardour into Aegon. Other readings suggested instead of λύκος are λάγος or λίθος, as alluding to Aegon's timidity or apathy. But there seems to be no need of alteration; Corydon has just mentioned with pride that his master has to devour twenty sheep for his training. 'What a wolf!' thinks Battus, 'Milo will be hounding the wolves on to the flock next (αὐτίκα)!' for λύκος acc. plur., see Prelim. Rem. p. xix.

11. 12 foll. Each has his reason for the bad condition of the cattle: Corydon, that they are pining for their master; Battus, that Corydon neglects them. And by βουκόλον κακόν Battus understands Corydon; but Corydon, Aegon.

l. 15. αὐτά. See 2. 89 and 5. 85.

l. 16. Anac. 42. 1

μακαρίζομέν σε, τέττιξ,  
ὅτε δενδρέων ἐπ' ἄκρων  
ἀλίγην δρόσον πεπωκὼς  
Βασιλεὺς ὕπνος δαίδεις,

and Virg. E. 5. 77.

l. 17. Corydon's stupidity is most amusing. He takes it all in earnest.

Aesarus, a river flowing through Croton. Livy, 24. 3, gives a description of the city, in which were 'flumen, . . . medio oppido' and 'laeta pascua ubi omnis generis sacrum Deae pascetur pecus sine ullo pastore.'

Latymnus, a hill in the vicinity.

οὐ δᾶν. 'No, by mother earth.' Δημήτηρ (Lat. 'Ceres') being equivalent to Γῆ μήτηρ.

l. 20. Cp. Virg. E. 3. 100.

l. 21. 'The descendants of Lamprides, I mean the townspeople.' He wishes them to have such a bull for sacrifice to Juno (i. e. Iuno Lacinia, whose temple was close by, Virg. Aen. 3. 552; Livy, 24. 3), in order that her anger might be roused against them for insulting her with the offering of so meagre a beast.

l. 22. κακοχράσμων. Readings vary between this and another equally doubtful word, κακοφράσμων.

l. 23. ἐς τὸ Μάλιμον. Said to be the name of a hill. Some read ἐς Στομάλιμον, 'to Salt Lake's edges' (Calverley).

l. 24. Νήαιθον, a river; mentioned with other neighbouring places in Ov. M. 15. 51.

l. 25. αἰγύριπος, a plant of which goats were fond. Sea-holly, *Eryngium maritimum*, Linn. This plant has thick spiny leaves, whence its name; and grows near to the sea-shore. The flowers resemble thistles; the roots, prepared with sugar, were called in Queen Elizabeth's time 'Kissing Comfits.' See Shakespeare, Merry Wives, Act 5. Sc. 5. Colchester was long famous for this sweetmeat, and as lately as 1836.

κνήφα, either a kind of groundsel, *Erigeron viscosum*, Linn., or else common fleabane, which grows on the moist margins of brooks, and on wet bogs, and has a golden blossom.

μαλίτεια, 'balm.' Chaucer, referring to some delicious odour, says,

'As men a pot-full of baume held

Emong a basket-full of roses.'

l. 28. ἐπάφα, Doric for ἐπάφα, 2 sing. 1 aor. mid.

l. 30. Cp. Virg. E. 2. 37.

l. 31. Glaucia, a harp-player of Chios. Pyrrhus, a lyric poet of Erythrae.

l. 32. καλὰ πόλις ἔ τε Ζάκυνθος. These were probably the words of some song. 'I celebrate Croton (in the song) *Fair Zacynthus*, and (I celebrate) the promontory,' &c. The song may be supposed to run thus, 'Fair is Zacynthus, &c. . . but fairer is Croton.'

l. 33. τὸ Λακίτιον. Cp. Virg. Aen. 3. 552; Livy, 24. 3.

l. 34. Here an exploit of Milo [or of Astyanax the Milesian], and in l. 35 one of Tithormus is attributed to Aegon.

l. 39. For the construction, cp. i. 8, note.

l. 40. See on l. 7. For the meaning of λελόγχει, cp. Pind. Ol. i. 53 ἀκέρδεια λέλογχε θαμνὰ κακαγόρους.

l. 41. Here we have a string of proverbs. Cp. Tibul. 2. 6, 19

'credula vitam

spes fovet et fore cras semper ait melius,'

and Hor. Od. 2. 10, 15.

l. 44. Cp. Virg. E. 3. 96. Their attention is now diverted to the straying cattle.

l. 45. σίτθ', the letter elided is α; the word is used for driving animals: and in the plural 5. 3 and 100. Remark the article and nominative case used for vocative, as also 5. 100, ib. 102.

ὁ Δέπαργος, the same animal as Κυμαίθα in l. 46, but Battus does not know their names.

l. 47. καὶ τὸν Πᾶνα. The herdsman's oath. Again 5. 14; 5. 141; 6. 21.

l. 49. ροικὸν τὸ λαγωβόλον. The crook. See 7. 19; 9. 23; where it is called κορίνα. In Homer, Il. 23. 845, καλαίροψ.

Observe the construction of ὥς τε πάντα, the final particle with the *indicative* mood. For other instances, see Goodwin, Syntax of G. M. and T. (enlarged edition) § 333. It implies that the action contemplated in the final sentence is no longer possible. 'Would that I had my crook, that I might have stricken you; (but that cannot be)!' Other instances are in 7. 87; 11. 55. Fritzsche, however, reads ὥς τε πάντα! translating it 'quam te percussissem!' and compares Id. 7. 87, but in his note on that passage appears to take ὥς as a final particle.

Here Battus runs after the straying animal, and gets a large thorn firmly stuck into his ankle.

l. 51. ἄρμολι, 'just now.' Aesch. P. V. 633: cp. with it the Doric forms, said to be Syracusan, ἐνδοί, ἐξοί, πεδοί. See Prelim. Rem. p. xix.

l. 52. τὰτρακτυλλίδες, (from ἀτρακτος,) a kind of large thistle,

*Carthamus* or *Carduncellus lanatus*, Linn. A native of S. Europe and N. Africa.

l. 53. 'Staring after her I was pricked.'

l. 54. A very graphic line: he sees it, he seizes it with his nails; he draws it out in triumph.

l. 55. Cp. 19. 6.

l. 56. *νήλιπος*, also *νηλίπους* Soph. O. C. 349.

l. 57. *ράμνοι*, *ἀσπάλθοι*, prickly shrubs of considerable strength. Plato, Rep. 616 A, represents tyrants in Hades tortured by being dragged over *ἀσπάλθοι*:—*εἰδκον παρὰ τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπαλθήων κνέπτοντες*.

## IDYLL V.

COMATAS, a goatherd in the service of Eumares, a native of Sybaris, (i. e. a descendant of one of the old inhabitants of Sybaris; for Sybaris was destroyed 510 B. C. by the people of Croton, and the colony of Thurium was founded in its place by the Athenians about 70 years later,) and Laco, a shepherd in the service of Sibyrtas, a native of Thurium, meet; and after an interchange of mutual banter, proceed to sing a match in alternate stanzas. In those contests (of which we have another example in Idyll VIII) the challenger had to sing an equal number of lines in reply to each stanza of his rival, to whom the privilege of commencing belonged as receiving the challenge. The Idyll was no doubt written about the same time as the preceding one, and in the same country.

l. 2. *νάκος*, called *βατρα* in l. 15 and 3. 25.

l. 4. *πρῶαν*, 'the other day.' See 15. 15.

l. 5. *ποῖαν*. A particular use of *ποῖος*, implying a sneer, very frequent in Aristophanes, answering to the English expression, 'The idea of a pipe!' 'Stuff and nonsense about a pipe!' Cp. Virg. E. 3. 25 foll.

l. 7. *καλάμῃς αὐλόν*, a single pipe with a tongue of straw, in contrast to the *σῦργις*, which had seven or nine reeds cut in different lengths, joined with wax. See 8. 18. Conington, in his notes on Virg. E. 3. 25, and l. 2, interprets 'stipula stridenti' and 'tenui avena' as contemptuous expressions for the reed of which the single pipe consisted: but they more probably denote the straw which formed the vibrating tongue inside the mouth piece of the *tibia*, as *καλάμη* here denotes the same part of the *αὐλός*.



- l. 8. Observe the ironical retort of *ἐλεύθερε* to the *δῶλε* of Comatas.  
 l. 10. *οὐδέ*, 'not even your master Eumares has one to sleep in.'  
 l. 12. Cp. Virg. E. 3. 13 foll.: translate *καὶ . . . καὶ*, 'not only,—but also.'

l. 13. *τὰ λοίσθια*. See on 3. 3.

l. 14. He swears by Pan (see on 4. 47), and by some image or shrine of that god on the sea-shore, near which we may suppose this dialogue to be held. For Pan was regarded by fishermen as protector of the sea-coast. Cp.

*Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην*

*Πᾶνα τὸν εὐόρμαν τῆδ' ἔφορον λιμένων,*

*οἱ γριπῆες ἐθέντο.* Anth. P. 10. 10.

The epithet *ἀλίπλαγκτος*, Soph. Aj. 695, may refer to this.

l. 16. *μανίς*, 'in a panic frenzy:' as a punishment for my perjury. For Crathis, see Ov. M. 15. 215. Here *ἀλοῖμαν*, and *ἀροῖμαν* in l. 20, are optatives expressing a wish.

l. 17. Comatas answers by a similar appeal to the Nymphs, who could also, according to the popular superstition, punish with temporary insanity: any one thus afflicted being called *νυμφόληπτος*.

l. 20. Daphnis' misfortunes are proverbial among the shepherds. See on l. 64.

l. 21. *θέμεν*. Cp. Latin 'ponere' Virg. E. 3. 36; and in English *to lay*. So also *κείται* l. 23.

ll. 21, 22. *ἔστι μὲν οὐδὲν ἱερόν*, a proverbial expression='tis not worth much.' It is not Corban. Possibly there may be some allusion to the sacred cattle mentioned in Livy, 2. 3. See on 4. 17.

l. 22. *διαείσομαι*. Following *ἔγε*, this is probably subjunctive.

l. 23. *ὦς*, κ.τ.λ. Evidently a proverb, or commencement of a well-known fable; as 'once on a time a pig challenged Minerva.'

l. 24. *ἔραιδε*, 'set,' as a match for my kid.

l. 25. *ὦ κινάδεῦ*. 'Fox! cunning dog!' a diminutive form of *κίναδος*. So Soph. Aj. 103

*ἦ τοῦπύρρεπτον κίναδος ἐξήρου μ' ἔπου;*

Demosth. de Cor. 281. 22 *ὦ κίναδος*. καὶ πῶς; see on 4. 7. 'How can this possibly be a fair arrangement for us? Who shears hair as an equivalent for wool?' i. e. 'I shall be laying odds if I wager a lamb to a kid, because of the value of the fleece.'

l. 27. *κίνα*. This cannot be (as the Scholiast says) referred to the lamb in depreciation; because that is Laco's own stake. Neither can *αἰγὸς πρωτοτόκειο* refer to the *ἔριφος* staked by Comatas. Laco means that there is as much superiority in the lamb over the kid as there is in the most valuable animal's milk over the most worthless. Very probably

κύνα ἐμέλγειν was a proverb, as we are just here in the middle of a crowd of them.

l. 28. *πεποιθείς*. See on 4. 7.

l. 29. *σφάξ*, κ.τ.λ. Another proverb with the words *is like* omitted. ἀλλὰ γάρ. 'Well then, since,' &c.

l. 31. *μὴ σπεῦδῃς*, κ.τ.λ. 'Don't be in a hurry, you're not walking on fire.' A proverb.

l. 33. Cp. Virg. E. 10. 43. *πεφύκει*, see on 4. 7.

l. 35. εἰ τό. 'That you dare to look with such bold eyes on me who used to teach you when you were still a child.'

l. 38. *θρέψαι*, κ.τ.λ., ironical. 'Rear young wolves if you want to be bitten.' Also proverbial; in Anth. P. 9. 47 the ewe complains,

*τὸν λύκον ἐξ ἰδίων μαζῶν τρέφω οὐκ ἐθέλουσα*

*ἀλλὰ μ' ἀναγκάζει ποιμένος ἀφραδίη,*

*αὐξηθεὶς δ' ὑπ' ἐμοῦ κατ' ἐμοῦ πάλι θηρίον ἔσται,*

*ὃ χάρις ἀλλάξαι τὴν φύσιν οὐ δύναται.*

l. 45. *τοῦτεϊ δρύες*. Proverbial, as in 1. 106. He does not mean that there are oaks where he wishes to go; in fact, he says below that the pine is the chief attraction; the *τοῦτεϊ* and *ᾧδε* must not be taken as meaning here any particular spots; but merely the words of the proverb; he means that the place of his selection is as superior as oaks to sedge. He then enumerates its advantages in the following lines: the gentle hum of bees—*ἔννο* fountains—birds more musical than cigalas—a better shade—and a shower of fir-cones; though what the particular advantage of this last is, is not very clear, unless they picked out the seeds and ate them.

Paley interprets it otherwise; that the pine was in Laco's place, and the falling cones were an objection to it.

l. 51. *ὑπνω*. Cp. 15. 125, and Virg. E. 7. 45. Also Herodas, Mim. 6. 71 *ἡ μαλακότης ὑπνος*.

l. 52. Laco keeps up the abuse longest.

l. 53. Cp. Virg. E. 5. 67.

l. 56. *γλάχων*, 'penny-royal,' *Mentha pulegium*; a kind of mint with strong aromatic odour. It grows near streams and in damp places. See Arist. Ach. 869, and Pax. 712, where we find both forms *γλάχων* and *βλάχων*. Cic. ad Div. 16. 33 'Cras expecto Leptam, ad cuius rutam pulegio mihi tui sermonis utendum est;' i.e. the pleasant savour of your conversation.

l. 57. *τᾶν ἀρνῶν*, 'than (the skins of) your lambs.'

l. 58. Milk offered to Pan; cp. Tibull. 2. 5. 27

*'Lacte madens illic suberat Pan ilicis umbræ.'*

l. 60. *αὐτόθε*. 'Where you are.'

l. 61. τὰν σαυτῶ. Understand χώραν, as in 22. 59. The expression has something proverbial in it, similar to the Σπάρταν ἐλαχες, κείνην κόσμει: found in Eur. Fragm. 695 (Dindorf). 'Spartam nactus es, hanc exorna.'

τὰς δρύας, again here 'your oaks,' i.e. your boasted advantage.

l. 62. Cp. 8. 25.

l. 64. αἱ λῆς. αἱ with the indicative as here, is only found in the most Doric Idylls. Inserted frequently in the dialogue of the Megarian in Aristoph. Ach.

l. 65. Cp. Virg. E. 3. 50.

l. 68. Ibid. l. 53.

ll. 69 foll. Each begs the umpire not to favour either himself or his adversary.

l. 74. Laco throughout shows himself very disagreeable, it must be owned: and thus we are prepared for the decision of the umpire in l. 138.

l. 78. Cp. Virg. E. 3. 52.

l. 79. ζῶντ' ἄφες. 'Don't kill him with your chattering.' Cp. Plant. Mil. Glor. 4. 2, 92

'Iam iam sat amabost; sinite abeam si possum viva a vobis.' And Theophrastus, in his character of the Chatterer, warns every one to get out of his way, ὅστις ἀπύρετος εἶναι θέλει.

l. 80. Here Comatas, as the challenged party, begins the contest.

l. 82. καὶ γάρ. 'I too can boast, for,' &c.

l. 83. The Carneia, a Doric festival of nine days' duration, in the month of Metageitnion. Laco's name has doubtless reference to his Spartan origin; as slaves were often named in this manner.

l. 100. See on 4. 45.

l. 101. See the same line 1. 13.

l. 102. Names of a sheep and a ewe, of doubtful meaning. Observe the termination -αῖθα also in 2. 101; 4. 46.

l. 103. Φάλαρος. Applied to a dog, 8. 27. Said by the Schol. to be the name of a hill: but much more likely of a ram—the ram 'with a blaze.' This word *blaze* denotes a white spot on an animal's forehead, from the German 'Blässe,' 'paleness.'

l. 105. ἔργον Πραξιτέλους, 'a work worthy of Praxiteles.' Said perhaps in a mock-dignified manner.

l. 108. ἀκρίδες. See on 1. 52.

l. 109. ἀβαί, 'in their prime.' This word occurs in Eurip. Ion 477 *νεάνιδες ἤβαι*. Numerous emendations have been suggested for it, e.g. *αἶβαι*—*ἀβραι*—*ὠμαί*. Cp. Virg. G. 3. 126, and Aen. 4. 514 'pubentes herbae;' and ib. E. 3. 11 'vites novellae.'

l. 111. The cigalas provoke the mowers by their incessant chirping during the midday hour of rest.

l. 112. The contest now becomes more exciting from the personal remarks made by the rivals recurring to the insinuations of the commencement of the Idyll, by allusion to foxes injuring the grapes, and beetles destroying the figs. Cp. Virg. E. 3. 10.

τὰ Μίκωνος. Cp. 2. 76, 'the grounds of Mico.'

l. 113. Cp. 1. 49, and remark the word φοιτάω used in both passages, denoting 'daily or frequent visits.' For τὰ ποθέσπερα, see on 3. 3.

l. 120. τις. 'Somebody is becoming annoyed.' Cp. Soph. Ajax 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινι.

l. 121. σκίλλας. A medicinal herb, supposed to cure bilious irritability. The species is called *Scilla maritima*, Linn. γράλας is remarkable as an exception to the rule that the acc. plur. fem. in -ας in Doric is short. (So also θύρας 2. 6.) Unless it is to be construed, 'from the tomb of an old woman.' Herbs gathered from tombs were supposed to be particularly efficacious, and were used especially in enchantments. Cp. Hor. Ep. 5. 17.

l. 123. κυκλάμνον. Some kind of cyclamen, whose bulbous roots possessed medicinal properties. These are used in Italy and Sicily as food for swine; whence the name 'sow-bread.' French 'Pain de porceau;' Ital. 'Pane porcino.'

Hales, a river in the west of Lucania, mentioned by Cicero, 'apud Haletem fluvium citra Veliam millia passuum iii.' Epp. ad Att. 16. 7, and again, 'Haletem nobilem amnem,' Epp. ad Div. 7. 20.

ἐς τὸν Ἄλυντα must be taken with ἐνθών.

l. 125. τὰ δέ τοι σία. These are umbelliferous plants growing by the sides of ditches to the height of four or five feet; called 'water-parsnep.'

l. 126. χά Συβαρίτις. Understand κράνα, as in l. 146.

l. 127. βάψαι, 'dip and draw.'

l. 128. Here occur the names of several plants of which goats are fond. κύπισον, 'moon trefoil,' *Medicago arborea*, Linn. Cp. 10. 30; Virg. E. 1. 79. This plant grows wild in South Italy, and has hoary leaves and yellow flowers. It grows to the height of fifteen feet, and the Greek monks make the beads of their rosaries from its wood.

αἰγυλον, 'woodbine,' *Lonicera periclymenum*, Linn., belongs to the order Caprifoliacea, and its old name was caprifoly. French, 'Chèvre feuille.'

l. 129. σχίνον. Perhaps 'pistachio,' *Pistacia lentiscus*, Linn.

κομάροις, 'arbutus,' *Arbutus unedo*, Linn. Cp. Hor. Od. 1. 1, 21; Virg. G. 3. 301. A shrub which grows in profusion at Killarney and

on Mount Athos; the red fruit somewhat resembles a strawberry. Pliny gives a fanciful derivation for the word 'unedo,' viz. *unum edo*, because no one who had eaten one in mistake would ever be likely to eat a second!

l. 131. Such is the most intelligible reading of this line, which is ordinarily read

πολλὰς δὲ καὶ ὡς ροδόκισσος ἐπανθεί.

Other alterations are of καὶ ὡς into καλῶς or into βάτοις. But then what is ροδόκισσος?

κίσθος or κίστος, 'the rock-rose,' very like the common wild rose: plentiful on the shores of the Mediterranean.

l. 137. Cp. Virg. E. 8. 55, and Lucr. 3. 7

'Quid enim contendat hirundo Cynis?'

l. 138. The umpire ought to have waited for Laco's last word.

l. 142. ἴδ', 'listen!' See l. 149; 7. 50.

l. 144. ἄνυσάμεν, 'I have realized.' Cp. 18. 17.

ἑμμν. An instance of what grammarians call the 'Ethic Dative,' or dative of special limitation of an action to some particular person. For examples, see Donaldson's Greek Grammar, § 459 (aa), and Madvig's Latin Grammar, § 248. Here we must translate it, 'you shall see me leap.'

l. 145. Cp. Virg. E. 3. 97.

## IDYLL VI.

THIS is one of the Idylls which were probably written after Theocritus returned from Cos to Sicily. It is addressed to Aratus (see l. 2).

Two herdsmen, Damoetas and Daphnis, meet at a fountain, and while their cattle drink, sing alternately in amicable rivalry, and separate with mutual gifts. Damoetas represents Polyphemus sitting on a rock, while Galatea plays on the shore: Daphnis, as a spectator, tries to rouse him with a description of the arts by which the nymph is trying to attract her giant lover.

l. 1. Cp. Virg. E. 7. 2.

l. 2. Aratus is introduced in 7. 98 as a friend of Theocritus. He was a poet of Soli, composer of τὰ φαινόμενα, in the commencement of which occur the words quoted by St. Paul, his fellow-countryman, in his address to the Athenians, Acts 17. 28.

l. 3. πυρρὸς, 'with the first fair down on his face.' Cp. 15. 130.

l. 4. θέρος, 'summer;' the genitive of time.

l. 5. This line and l. 20 are probably spurious; the challenger did *not* usually begin. See introduction to Id. 5.

l. 6. Cp. Virg. E. 3. 64. See on 2. 120.

l. 7. Cp. l. 85, 'calling him the goatherd fellow, crossed in love,' to taunt him.

l. 8. For another instance of this effective repetition of a word before the bucolic caesura, see 8. 73. So Virg. E. 5. 64; 6. 44; 3. 79.

l. 12. θεῖσσι, i. e. the dog. The transparency of the waves shows Galatea to the dog, which is running along the shore, and looks into the sea and barks; for it sees Galatea through the clear water. The whole is a charming picture.

l. 15. διαθρόντεται. See on 3. 36, 'like the dry down from the thistle,' as it is driven by the little eddies of wind, now hither, now thither. The same simile, though with less refinement, is used by Homer, Od. 5. 328 foll.

ὅς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας  
ἀμ πεδίον, πυκινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,  
ὅς τὴν ἀμ πέλαγος ἀνεμοὶ φέρον ἔνθα καὶ ἔνθα.

One is reminded of these lines whenever he sees a stray piece of thistledown or feather just inside the open window of a railway-carriage at the point where the draught passing through the carriage is met by the more violent draught passing by the window outside.

l. 17. Cp. Ov. Am. 2. 19, 36

'Quod sequitur, fugio; quod fugit usque sequor,'

and Sappho, Fr. 1. 20

καὶ γὰρ αἱ φεύγει ταχέως διώζει,  
αἱ δὲ δῶρα μὴ δέκετ' ἀλλὰ δώσει,  
αἱ δὲ μὴ φίλει ταχέως φιλήσει  
καὶ κ' ἐθέλοισαν.

Bergk. Anth. L. p. 362.

l. 18. τὸν ἀπὸ γραμμῆς κινεῖ λίθον. This is a proverbial expression derived from a game like draughts or rather backgammon, called *πέντε-τεία ἐπὶ πέντε γραμμῶν*, in which each player had five lines on the board and five men; the man, or stone, on the middle line, called *ἱερὰ γραμμή*, being only moved as a last resource. So it will mean here, 'she is driven to her last resource to attract you.'

Cp. Alc. fr. 81 [47] in Bergk Anthol. Lyr.

κινήσας τὸν ἀπ' ἱερᾶς πυκνὸν λίθον,

and see Smith's Dict. Antiquities (New Edn.) 'Latrunculi.'

On the construction τὸν ἀπὸ γραμμῆς, see Paley's note on Aesch. Cho. 498

τὸν ἐκ βυθοῦ κλωστήρα σώζοντας λίθον.

Id. Ag. 521

κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ,

where τὸν ἐκ β. σώζειν = τὸν ἐν β. ἐκ β. σώζειν: and κ. τῶν ἀπὸ στρατοῦ = κ. τῶν ἐν στρατῷ ἑλθόντων ἀπὸ στρατοῦ. Also in prose, ἦσθοντο οἱ ἐκ πύργων φύλακες = οἱ ἐν πύργοις φ. ἦσ. ἐκ πύργων.

1. 19. Observe κᾶλα κᾶλα. Cp. 8. 19 and Lucr. 4. 1255

'Crassaque conveniunt liquidis, et liquida crassis;'

also Hom. Il. 5. 31

Ἄρες, Ἄρες, βροτολογιγέ, κ.τ.λ.,

and Callim. Hym. Iov. 55

καλὰ μὲν ἤξευ, καλὰ δ' ἔτραφες.

1. 20. See on v. 6.

1. 21. Polyphemus, or Damoetas, explains his tactics: he was feigning coldness and indifference to lure the nymph to acknowledgment of her love.

1. 22. This line is not quite satisfactory. Meineke's reading, κοῦκ ἔλαθ' ὀφθαλμὸν τὸν ἐνα γλυκύν, κ.τ.λ., seems very probable.

ποθορῶμι, optative, 'with which I hope to see to the end of my life,' alluding to his disbelief in the prophecy of Telemus (l. 23), who foretold the destruction of it by Ulysses. See Hom. Od. 9. 509 and Ov. M. 13. 771

'Telemus Eurymides quem nulla fefellerat ales  
terribilem Polyphemon adit: "lumenque quod unum  
fronte geris torva, rapiet tibi (dixit) Ulysses."'

1. 24. ποτ' οἶκον. Cp. Virg. Aen. 11. 399 and Eur. Hec. 1252

αὐτῷ ταῦτά σοι δίδωμ' ἔχειν:

also Hom. Od. 2. 178

εἰ δ' ἄγε νῦν μαντεύεο σοῖσι τέκεσσιν  
οἰκάδ' ἰών.

1. 25. οὐ ποθορῶμι. 'I won't look at her.'

1. 29. σίξα, κ.τ.λ. 'I hiss to set the dog at her; for before he used to be fond of her, and to whimper with friendly action.' Cp. Hor. Od. 2. 19, 30. Fritzsche reads σίγα, translating 'tacite iubeo canem allatrare.'

1. 35. Cp. Virg. E. 2. 25, and Ov. M. 13. 840

'Certe ego me novi, liquidaeque in imagine vidi  
nuper aquae, placuitque mihi mea forma videnti.'

1. 36. κῶρα, 'eye;' lit. the *pupila* of the eye, so called from 'pupillus,' the doll or miniature of himself that one sees in the eye of another.

1. 38. ὑπέφαινε, '(the sea) showed me, by reflection.' Cp. Hor. Od.

1. 19, 5.

1. 39. That no Nemesis for my vanity might overtake me.

1. 40. After this line Fritzsche inserts, in brackets, a line which is probably taken from 10. 16.

1. 43. Each began to try his new acquisition.

1. 45. νίκη, impf. of νίκημι, 'was the conqueror.'

οὐδαλλος, for οὐδέτερος, so ἄλλος for ἕτερος, 7. 36; 22. 126; 24. 61.

## IDYLL VII.

THIS beautiful and interesting Idyll appears to contain the poet's personal experience of a day of pleasure among intimate friends, told in bucolic style. The scene is Cos: but the Idyll was probably written at Alexandria, about the same time as the 13th, 15th, 17th, and the *Βερενίκη*. The names of those mentioned are mostly fictitious. Wuestemann divides the names into real and fictitious; in the former class placing Asclepiades and Philetas teachers of Theocritus, Antigenes and Phrasidamus his entertainers in Cos, and Aratus, the poet mentioned in 6. 2; and in the latter class, Simichidas (i.e. Theocritus himself), Eucritus, Amyntas, Lycidas, Ageanax. Compare with the beginning of this Idyll the opening of Tennyson's 'Gardener's Daughter.'

1. 1. There was a river Hales in Cos as well as in Lucania (5. 123); and the probability of the scene of the poem being laid in that island is said to be confirmed by the following passage from Moschus, 3. 98.

ἐν τε πόλιναις

Τριοπίδαυς ποταμῷ θρηναί παρ' Ἀλεντι Φιλητᾶς.

But that passage is of doubtful authority.

1. 2. εἰρπομεν. Cp. Hor. Sat. 1. 5. 25. Here however rather of easy and delightful loitering.

1. 3. θαλίονα. See Hom. Il. 9. 534. A feast in honour of Ceres and Bacchus after harvest; these two divinities being connected in the invention of ploughing.

1. 5. ἐπάνωθεν, cp. 22. 164; 15. 91. Chalcon, son of Clytia and Eurypylus, entertained Ceres. In his time a fountain was found in Cos, in the following manner: being told that water was beneath a certain spot of ground, he applied his knee and drew it (ἐκ ποδὸς ἀνύσε). On the word χαῶν Paley says, 'Radix est χαῖ (cav) et ii significantur qui quasi ex profunda antiquitate stirpem deducunt.'

1. 6. Βούρινναν, from the resemblance of the channel or aperture of the fountain to an *ox's nostril*.



1. 8. For a similar hiatus, see Hom. Od. 2. 120

Τυρώ τ' Ἀλκμήνῃ τε ἑυστέφανός τε Μυκήνῃ.

1. 10. Cp. Virg. E. 9. 59.

τὸν μεσάταν δδόν. Cp. 21. 19.

1. 11. τῷ Βρασίῳ. This may be, as is argued by K. Tümpel in the Rhein. Mus. (Vol. 46, pp. 528 foll.), a local name for Poseidon; Βρασί-  
λᾱς, from βράσσω and λᾱς, being equivalent to Ἐνοσί-χθων. He (K. T.)  
suggests that this σᾶμα—monument, not tomb—was the same as that  
described by Pausanias (1. 2, 4) as standing in his time near the Piræus  
Gate of Athens, *close to a temple of Demeter*. Pausanias there says that  
the monument represented Poseidon overcoming the Coan Polybotes,  
but that the inscription on the base τὴν εἰκόνα ἄλλω δίδωσι καὶ οὐ Πο-  
σειδῶνι. Who was this ἄλλος? Tümpel says, Brasilas, a name of Poseidon  
not known to Pausanias.

The reading Βρασίδα is quite inadmissible, for the 1st syllable of  
Βρασίδας is long (Aristoph. Vesp. 479), and Brasidas, buried at Amphi-  
polis, was not likely to have had a cenotaph in Cos.

καὶ after οὕτω = 'when.' Cp. Xen. Cyrop. 1. 4, 28 ὁδὸν οὕτω πολλὴν  
διηγύσθαι αὐτοῖς καὶ τὸν Μῆδον ἥκειν, and Tac. Hist. 2. 95 'Nondum  
quartus a victoria mensis, et libertus Vitellii.' &c. Also Virg. E. 3. 8, 9.

1. 12. Cydonian, or Cretan. Cp. Hor. Od. 4. 9, 17.

σὺν Μοῖσαισι take with ἐσθλόν. Cp. Hor. Od. 3. 4, 20.

1. 16. κνακόν, the pale yellow or grey colour of the goat. So τὸν  
Λιβυκὸν κνάκωνα 3. 5.

ταμίσοιο, see 11. 66; 'rennet,' i. e. the gastric juice of a calf, used to  
coagulate the milk in cheesemaking.

1. 17. Observe the word γέρων used as an adjective; as in 21. 12;  
15. 19. See also Aesch. Ag. 286 γράϊας ἐρείκης, and Catul. 68. 46  
'charta anus.'

1. 18. ροικάν. See on 4. 49.

1. 20. εἴχετο χεῖλες. 'While a smile kept playing on his lips.' The  
outward proof of the pleasure of meeting his friends did not pass away  
while he was speaking.

1. 21. τὸ μεσαμέριον (cp. 1. 15; 3. 3). But Fritzsche reads *τύ* for *τό*.  
On Simichidas, see Preliminary Remarks, p. xii.

1. 22. Cp. Virg. E. 2. 9, and Tennyson's 'Oenone':

'For now the midday quiet holds the hill;

The grasshopper is silent in the grass:

The lizard, with his shadow on a stone,

Rests like a shadow, and the cicala sleeps.'

1. 23. ἐπιτυμβίδιοι. The natural meaning of this word is undoubtedly  
'sitting on tombs;' but applied to the lark it seems to have reference to

Arist. Av. 447 foll. where an absurd fable is related, that the lark was the first of birds, before the earth; and on the death of his father because there was no earth to bury him, was obliged to bury him on his own head. This accounts for the lark's crest!

l. 25. *λανὸν ἐπὶ θρώσκεις*; 'or are you for leaping on some one's winepress?' i. e. are you going to help tread out the grapes?

l. 26. *ἀρβυλίδεσσιν*, said to be a stout kind of shoe for travelling; probably then fitted with 'hobnails' or something similar, whence the *λίθος αἰδεῖται*, 'rings.'

l. 30. *καὶ τοι, κ.τ.λ.* 'And yet I flatter myself that I am a match for you.'

l. 31. *ὁδὸς θαλυσίας*, 'the way leading to the Thalysia.'

l. 32. *εὐπέπλω*. Ceres alone in ancient statues is represented clothed in full drapery.

l. 33. *πῖον*. See v. 143. 'Pinguis' in Latin is similarly used for 'rich in growth,' 'luxuriant.' Cp. Shakespeare, Hamlet, Act 1. Sc. 5

'Duller than the *fat* weed

That roots itself at ease on Lethe's wharf.'

l. 35. *ξυνά, κ.τ.λ.* This sentence has a proverbial ring about it. *δῶς* is of course 'the day.'

l. 36. *ἄλλον*. See on 6. 45. Cp. Virg. E. 9. 64.

l. 37. Cp. Virg. E. 9. 32. *στόμα*, 'the mouthpiece.' So Homer is called by Moschus, 3. 73

*τῆνο τὸ Καλλιόπας γλυκερὸν στόμα.*

l. 40. *Σικελίδαν*. By this name is designated Asclepiades, an epigrammatist of Samos, mentioned also in Moschus, 3. 98

*κλαίει Σικελίδας τὸ Σάμου κλέος, ἐν τε πολίταις*

*Τριοπίδαις ποταμῷ θρηγεί παρ' Ἀλεντι Φιλητᾶς,*

but see on line 1.

Philetas was a native of Cos, teacher of Ptolemy Philadelphus, and of Theocritus and Aratus, also celebrated as an elegiac poet:

'Callimachi Manes, et Coi sacra Philetæ,  
in vestrum quaeso me sinite ire nemus.'

Prop. 4. (3). 1, 1.

l. 41. So Pindar speaks of crows trying to rival the eagle,

*μαθόντες δὲ λαβροὶ παγγλωσσίῃ, κόρακες ὥς,  
ἄκραντα γαρνέτον Διὸς πρὸς ὄρνιχα θεῖον.*

Olymp. 2. 158.

Cp. 5. 29.

l. 42. *ἐπίταδες*, 'purposely' depreciating my own talents. Lycidas was however not to be taken in; his gift of the crook and accompanying words are evidently ironical.

l. 44. This reading of *κεκασμένον* for *πεπλασμένον* is supported by ll. 20. 35

*ἐπὶ φρεσὶ πευκαλίμησι κέκασται,*  
and *οὐ ψευδὴς ὄδε μῦθος, ἀληθείη δὲ κέκασται.*

Anth. P. 3. 18.

ll. 46-48. It is supposed that these lines refer to Apollonius Rhodius, and were intended as a compliment to Callimachus, who had quarrelled with his former pupil on the publication of the latter's 'Argonautica.'

*δοῖ* is not inconsistent with this theory; because the plural is often used in Greek to indicate an individual whom the writer does not care to name.

l. 46. Oromedon is mentioned by Propertius, 4. 9 (3. 8), 48, as a giant, 'Caeum, et Phlegraeis Oromedonta iugis:' perhaps the same as Eurymedon in Hom. Od. 7. 58.

*εὐρυμέδοντος* is also a various reading in this line.

*δόμον Ὀρομέδοντος* then means 'a giant's house.' Wuestemann says that Theocritus is here ridiculing the custom that had grown up in his time of building extravagantly large houses.

For the *καί . . . καί* introducing this comparison, cp. 1. 1, and translate: 'for to me just as the builder is very odious, who, &c., so are all those birds of the Muses, who labour in vain with their cackling against the Chian poet.'

l. 50. Lycidas, having been challenged, begins.

l. 51. Cp. Virg. E. 9. 21.

l. 52. Lycidas wishes his friend Ageanax a prosperous journey to Mitylene. See Appendix, p. 237.

l. 53. *ἐφ' ὁπερὶ οὐρανὸν ἔρπουσιν* seems to mean, 'when the kids are in the western sky.' The stars so called are ε ζ η Aurigae, underneath the first-magnitude star Capella. They are universally described as productive of storms when near their setting. Cp. Virg. Aen. 9. 668

'Quantus ab occasu veniens pluvialibus Haedis  
verberat imber humum;'

also when rising, Hor. Od. 5. 1, 27 'orientis Haedi impetus.'

The *rising* of stars mentioned by classical poets nearly always refers to their *heliacal rising*, i.e. when they first begin to be visible again after having been concealed by too close proximity to the sun, and therefore rise just before the sun. The *setting*, however, of stars in the classical poets generally refers to the *cosmical setting*, as explained below on l. 54.

l. 54. 'And when Orion is setting.' Cp. Hor. Od. 3. 27, 18; 1. 28, 21, where the same wind is mentioned as accompanying the setting of Orion; and Virg. Aen. 1. 535; 4. 51. The setting of this constellation

is mentioned as nearly simultaneous with that of the Pleiads by Hesiod, Op. D. 615, 619. That is their *cosmical setting*, or that time of year when they were just setting at sun-rise; or about the end of October. See too Virg. G. 1. 221.

l. 57. 'Halcyon days.' By this name were known certain days in winter when Halcyone was said to brood on her nest. See Ov. M. 11. 745

'Perque dies placidos hiberno tempore septem  
incubat Halcyone pendentibus aequore nidis:  
tum via tuta maris; ventos custodit et arceat  
Aeolus egressu.'

According to Aristotle, Hist. An. 5. 8, the halcyon sits for seven days before the winter solstice, and brings out and nurses its young for seven days after it. It is only seen, he says, at the setting of the Pleiads, and at the winter solstice, and appears first at sea-ports.

This is of course a popular delusion, but has been kept up by poets of more enlightened days, e.g.

'Secure as when the Halcyon breeds, with these  
He that was born to drown might cross the seas.'

Dryden, Astraea Redux, 236.

We cannot ascertain what bird the halcyon was; it certainly was not the kingfisher. The description of it in Aristotle, who says (8. 5) that both kinds τὸ νῶτον κυανοῦν ἔχουσιν, corresponds with that species of tern or sea-swallow which is most common in the Mediterranean: so does the representation of the halcyon standing on the back of a cow, found on the obverse of coins of Eretria. Aelian (De Nat. Anim. 9. 17) gives an elaborate description of the construction of its nest, made water-tight so as to float on the sea!

l. 58. ἔσχατα, the weeds that mark the limit of the waves on shore. The winds bring the waves high up over this.

l. 59. Cp. Virg. G. 1. 398.

l. 63. ἀνήθνον. This is not *Anethum graveolens*, which is unknown in Sicily, but probably *Anethum foeniculum*, or 'fennel.' See Virg. E. 2. 48, and Alcaeus, Fr. 36, in Bergk's Anthol. Lyr. p. 380

ἀλλ' ἀνήθω μὲν περὶ ταῖς θέραισι  
περθέτω πλεκτὰς ὑποθυμίδας τις.

l. 64. λευκῶτων. 'The white variety of *Ion*, generally rendered 'violet.' But it is doubtful whether it should not rather be rendered 'iris,' because the violet is exceedingly rare in Southern Italy and Sicily, and of later introduction than the plant so frequently noticed by the ancient pastoral poets: whereas the iris is very common in those regions, growing wild in great profusion. Pliny's description of the 'viola,' Hist.

Nat. 21. 6, agrees exactly with the iris, and not at all with the violet, in several particulars; and Ovid, M. 10. 190, speaks of the appearance of a 'viola' after its stalk is broken, in words which evidently have reference to some plant with a tall and naked stem. Chaucer refers to a *white* foreign species of iris:

'His nekke was white as is the flowr de lis.'

The fleur-de-lis was the name for several species of iris. It seems more probable on the whole that the 'viola' and ἴον should be the iris, than the 'wall-flower\*.'

l. 65. *πτελεατικόν*. It is not known where this place was; Ephesus, Arcadia, Cos, and Thessaly, all being mentioned by different Schol. It is singular that a place famous for wine should not have been more generally mentioned. This doubt inclines one to believe that the word may be connected with *πτελέα*, 'the elm,' as vines were trained upon that tree.

l. 66. *κύαμον*. For dessert, to encourage drinking. See Arist. Pax 1132

πρὸς πῦρ διέλκων . . .  
κάνθρακίζων τοῦ ῥεβίνθου  
τὴν τε φηγὸν ἐμπυρεῖων.

Plato, Republ. 372 C *τραγήματα σύκων κύαμον ῥεβίνθων*.

l. 68. *κνύζα*. See on 4. 25.

*ἀσφοδέλω*, *Asphodelus ramosus*, a liliaceous plant, allied to 'squills.' Its usefulness was proverbial. See Hes. Op. et D. 41

*ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μέγ' ὄνειαρ*.

*σελίνφ*. See on 3. 23.

l. 69. Cp. 3. 28.

l. 70. *ἐς τρύγα*. Cp. Hor. Od. 1. 15, 16. Fritzsche here reads *αὐταῖσιν κυλίκεσσι*. It is difficult to see the exact force of *αὐτός* here, unless it be taken as used proleptically—'fastening my lip on nothing but the cup,' for at the end of the draught no liquor would remain in it.

l. 71. Cp. Virg. E. 5. 72.

l. 72. *Λυκοπίτας*. From Lycopia, a city of Aetolia.

l. 73. *Ξενέας*. It is doubtful whether this is a proper name, or an adjective, 'the foreign nymph.' See on 1. 64.

l. 74. Cp. Virg. E. 10. 13; and on 1. 64.

l. 76. Cp. Hom. Od. 19. 205, of the grief of Penelope. The word

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\* From a paper in Archaeologia, vol. iii by the late Earl Stanhope.

belonging to εὔτε (a repetition of *κατεράκω* with Daphnis for its subject) is understood.

1. 77. *ἰσχατόωντα*, 'the limit of the world,' like 'Extremum Tanain,' Hor. Od. 3. 10, 1.

1. 78. *αἰπόλον*. Comatas. This goatherd, who was in the habit of offering up his master's (*ἀνακτος*) goats to the Muses, was as a punishment locked up by him in a chest, to see if the Muses would help him out. The name Comatas in Id. 5 belongs to a Lucanian, but even if this Comatas were also a Lucanian, his story would be a well-known one among all bucolic settlements.

1. 81. *κέδρον*, wood used for coffins and chests in which anything was to be preserved. The scent of the wood was probably considered adverse to decay. Cp. Hor. Ars Poet. 332, where the oil of cedar-wood is mentioned as a preservative against decay.

1. 82. The agency of the Muses in feeding him is prettily imagined. Their utterances issuing from his lips had made them so sweet as to attract the bees to come and feed him with flowers and their honey.

1. 83. Cp. Virg. E. 6. 47.

1. 86. *ἐπ' ἐμοῦ*, 'in my life-time.'

1. 87. *ὣς ἐνόμενον*. See on 4. 49; here with imperf. indic. Translate, 'in order that I might have been now tending;' a wish which cannot, alas! be gratified.

1. 134. *νεοιμάτοις*. The vines were pruned twice, in summer and the middle of October, to let in the sun. Here we understand the second pruning. Cp. Hor. Od. 2. 3, 5 foll.

Here follows a beautiful description of an afternoon of tranquil enjoyment in the open air, the climax of which is in the line 143. Every sense was pervaded with the breath of the fruits that the rich summer had just handed over to the ripening autumn. We see here a grace and refinement unrivalled in the pages of bucolic poetry; a thoroughly genuine expression of the love of nature. See Appendix, p. 239.

1. 135. *κατὰ κρατὶς*, 'down upon our heads.'

1. 138. Cp. Virg. E. 2. 13. *αἰθαλίωτες*, 'rejoicing in the heat.'

1. 139. *ἔχον πόνον*, 'were employed.' So Hesiod, Scut. 305

*πὰρ δ' αὐτοῖς ἱππῆες ἔχον πόνον.*

It is difficult to imagine that a *tree-frog* can be meant by *δολολυγών*, though the word is used of the male frog in Arist. H. A. 4. 9, 11.

The Latin name by which Cicero translates the *δολολυγών* of Aratus is 'acredula.' See Cic. de Div. 1. 14

'Saepe etiam pertriste ciet de pectore carmen  
et matutinis acredula vocibus instat?'

evidently some bird, (Lang translates 'the little owl'); and whatever bird it was, the same verb, *τρύζω*, is applied to it, and it is perched on the same bushes, in an epigram of Agathias, Anth. Pal. 5. 292

*καὶ λιγυρὸν βομβεύσιν ἀκανθίδες· ἡ δ' ὀλολυγὼν  
τρύζει τρηχάλειος ἐνδιδούσα βάτοις.*

1. 141. *ἔστειν*. Cp. Virg. E. 1. 59.

1. 142. *ξουθαί*. This word, as an epithet of *γένυς* applied to birds by Arist. Av. 753, Eur. Hel. 4, has been supposed to refer to musical sound rather than to colour: but I prefer the rendering 'tawny.'

1. 144. Cp. Hom. Od. 2. 588, and Virg. E. 7. 54.

1. 146. *βραβύλοις*, 'sloes'; called in Mod. Greek *ἀγριοδαμάσκηνα*, wild Damascenes, i. e. damsons.

*καταβρίθοντες*. See 15. 119, and cp. Ov. M. 15. 76

'... sunt fruges, sunt deducuntia ramos  
pondere poma suo.'

1. 147. 'And the four-year-old resin was being removed from the head of the casks,' i. e. from the mouth of the wine-jars, which were thus preserved from the air. Cp. Hor. Od. 3. 8, 9; 1. 9, 7; Tibul. 2. 1, 28

'Chio solvite vincla cado.'

1. 149. The wine given to Hercules in the Centaur's cave was a present from Bacchus to Pholus, who opened it to entertain Hercules on his expedition to slay the Erymanthian boar. The other centaurs flocked to the treat, and the quarrel ensued in which Hercules shot them down with his poisoned arrows.

1. 152. *ὄρεσι*, 'with masses of rock.' For the account of this, see Hom. Od. 9. 480 foll.

*ἦκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλου  
καὶ δ' ἔβαλε προπάροιθε νεὸς κυανοπέραιοι.*

1. 154. *διεκρανάσατε*, 'tempered with your sacred stream.'

ll. 155 foll. In conclusion we have the image present in the poet's mind ever since the day of this festival: the goddess (probably a rustic statue) standing by the heap of grain, smiling, holding in her hands sheaves of corn and poppies, the emblems of fertility and plenty.

## IDYLL VIII.

THIS Idyll appears to be in a very imperfect state, and possibly was made up, at the time of the collection of Theocritus' poems, from fragments of two or perhaps more Idylls. The lines 30-32, 61, 62,

71, 81, have the appearance of being inserted to fill up and connect the unconnected parts. Paley attributes the insertion of the elegiac lines 33-60 to the influence of Philetas the preceptor of Theocritus. The subject is the usual bucolic singing-match, between a cowherd, Daphnis (l. 6), and a shepherd, Menalcas (l. 9).

1. 2. Cp. Virg. E. 7. 3, 4.

1. 3. πυρροτρίχω, see on 6. 3.

ἀνάβω means 'not yet quite grown up.'

1. 10. εἴ τι πάθοις. The usual Greek euphemism for death was παθεῖν τι. Translate, 'even if you were to sing yourself to death.'

1. 11. Cp. Virg. E. 3. 28.

1. 13. In this line, θησεύμεσθα in the *middle* voice, and the spondee in the fourth foot which violates the rule of bucolic caesura, are objectionable. It is moreover questionable whether ἀεθλος as well as ἀεθλον can mean 'a prize.' Ahrens would have καὶ τίνα θησεῖς μισθὸν ἐμὴν ὅστις ἀρκίος εἴη—the substitute for θησεύμεσθα is here very ingenious. Another reading is ἀλλὰ τί θ. ὅ κεν ἄ. ἀρκίον εἴη, and εἴη is better Greek with than without κεν, because it represents the apodosis of a condition.

1. 14. It does not appear necessary to insert γε after θές, as the line is generally written; or to fill up the hiatus before ἀμνόν. Either we may suppose a digamma to commence the word (for there is the same hiatus in the next line), or that it is Homeric, as in Il. 13. 22 ἀφθίτα αἰεῖ, and ibid. 23. 274; 2. 87.

1. 15. Cp. Virg. E. 3. 32.

1. 16. The counting of the sheep would be accomplished as they came into the fold.

ποθέσπερα is an adverb. See on 3. 3, with the article 4. 3.

1. 17. τὸ πλεόν. Mind the article. 'What shall be the advantage to the winner?'

1. 18. σύριγγ' ἐνεδέφωνον. Something superior to the ordinary σύριγξ, which had only seven notes. The form is described by Tibul.

2. 5, 31

'Fistula cui semper decrescit harundinis ordo,  
nam calamus cera iungitur usque minor.'

Cp. Virg. E. 2. 32; 2. 36.

1. 19. ὡρον ὡρον. See on 6. 19. The wax was equally applied at the top and bottom of each reed, so that the whole was firm and compact.

1. 20. καθείην. See on 2. 34.

1. 26. 'Suppose we call yon goatherd.'



l. 27. *φαλαρός*. See on 5. 103.

l. 29. Observe the change to the imperfect: 'the boys began to sing, and the goatherd was ready to decide.'

l. 30. *λαχών*. Not the usual way of deciding who should begin. This and the following two lines, as remarked in the argument, are probably spurious.

l. 33. *θεῖον γένος*. So exactly do the lines of the two rivals correspond, that we see from l. 37 that the words *θεῖον γένος* refer only to *ποταμοί*, as in that line *γλυκερόν φυτὸν* applies only to *βοτάναι*. See this exactness again in the pause in lines 35, 39.

l. 35. *ἐκ ψυχᾶς*, 'according to his (Menalcas') wish.'

*τάς*. The short Doric accusative, standing before *ἀμνίδας*, is another instance in favour of the digamma. See ll. 14, 15.

l. 36. *μηδὲν ἔλασσον*. See 11. 42.

l. 40. *ἀφθονα πάντα*, 'all his sheep ungrudgingly.'

l. 41. The first three lines of this tetrastich are generally attributed to Daphnis, and the lines 45, 46, to Menalcas. But Menalcas being the shepherd, naturally speaks of the object of his care being benefited by the presence of his friend Milo, whom he mentions again l. 51; and similarly Daphnis would naturally speak of *ὁ τὰς βῶς βόσκων*, κ.τ.λ.

*ἐνθ' οἷς*, understand *ἐστὶ διδυματόκος*.

l. 43. The same pause again, and in the answer l. 47, as in ll. 35, 39. The *ἐνθα* in this and the corresponding line 47 means 'where,' in answer to the *ἐνθα*, 'there,' of l. 41.

l. 45. Cp. Virg. E. 7. 57.

l. 47. Considering l. 93, the reading *ἐνθα καλὰ Ναῖς* is probably more correct than *ἐνθ' ἃ καλὰ παῖς*, particularly as the form of the line is both more graceful and more in harmony with its corresponding line 43.

l. 49. *ἀνερ*. Cp. Virg. E. 7. 7; Hor. Od. 1. 17, 7; Ov. Fast. 1. 334  
'placare sacrorum

*numina lanigeræ coniuge debet ovis.'*

ω. Observe the rough breathing; the word means 'where.' The sense is, 'Go, O he-goat, to the thickest depth of the wood, for he (Milo) is in that (depth); and say to him,' &c.; the direction to the *σμῆλ' ἐριφοί* being parenthetical.

l. 52. There is no necessity for another *καί* in crasis with the article at the commencement of this line or for altering (as Fritzsche does) *ὁ* into *ὦς*: *ὁ* can be considered long before the *πρ* as in l. 54, and 2. 70: 5. 11, 69; 7. 2. 5, 101, 108; where a short vowel is lengthened before a mute and liquid *in arsi*: also *in thesi*, 7. 24; 10. 29, 44, 56; 13. 3, 16; 14. 53, 65, 68, &c. Hor. Od. 1. 2, 7 mentions the same office of Proteus.

l. 53. Perhaps it would be better to give this tetrastich to Menalcas, on account of the σύννομα μέλ' of line 56. Then ll. 57-60 would belong to Daphnis and suit him better, on account of γυναικοφίλος in l. 60, as referring to his love for Nais mentioned above, l. 47. In that case we must suppose the last four lines of Daphnis corresponding to the lines 53-56 to have been lost.

Πέλοπος, proverbially rich. Cp. Tyrt. Fr. 12. 7

οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη.

l. 56. Translate, 'looking towards the Sicilian sea at my sheep feeding together.' Cp. Wordsworth, Poems of the Imagination, No. 16

'The cattle are grazing,

Their heads never raising,

There are forty feeding like one.'

l. 57. Cp. Virg. E. 3. 80.

ll. 61, 62. See Argument.

l. 66. Cp. Hom. Il. 2. 24

οὐ χρὴ παννύχιον εὐδεν βουληφόρον ἄνδρα.

l. 68. Cp. Virg. G. 2. 201. The meaning of the line is, 'you will not be tired (of eating) by the time it begins to grow again,' i. e. 'it will begin to grow again before you are tired of cropping it.'

l. 72. Here we are again in difficulties as to the connection between this and the song of Menalcas: but as these may be all fragments of different poems, it is useless to attempt to explain or to arrange. We must be satisfied with the elegance of the lines.

σύνοφρυς. The mark of beauty was considered to be a narrow forehead with eyebrows meeting. This Tennyson, in his Oenone, calls 'the charm of married brows.' So, in ordering the painter to give a faithful likeness of a lady, the Pseudo-Anacreon says,

τὸ μεσόφρυον δὲ μή μοι

διάκοπτε μήτε μίσγε'

ἔχέτω δ' ὅπως ἐκείνη

τὸ λεληθότως σύνοφρυον

βλεφάρων ἴνυν κελαίνην.

Art was employed to assist nature in the perfecting of this mark of beauty. See Ov. Art. Am. 3. 201

'Arte supercilii confinia nuda repletis,'

and Juv. 2. 93

'Illa supercilium madida fuligine tinctum  
obliqua producit acu.'

l. 73. Cp. for repetition of adjective 6. 8.

l. 74. λόγων τὸν πικρόν. 'The sharp retort' which is generally made, or ought to be made, to such flattery. It was considered

dangerous to receive praise or personal advantage without repudiating it; for if such praise were prompted by envy, it would be injurious.

l. 77. Cp. Hor. Ep. 2. 23 foll.; Virg. G. 2. 470; E. 5. 46. This line, as it interferes with the numerical correspondence of Daphnis' answer to Menalcas, and occurs again 9. 7, is no doubt out of place here.

l. 79. Cp. Virg. E. 5. 32.

l. 83. μέλι λέγειν. The rustic idea of perfect happiness. A proverbial expression moreover. Cp. Plant. Cas. 2. 8, 81

'Ut quia te tango videor mihi mel lingere;'

Calpurn. E. 4. 149

'Verum quae imparibus modo concinuistis avenis  
tam liquidum tam dulce sonant ut non ego malim,  
quod Peligna solent examina, lambere nectar.'

l. 87. Paley objects to ἀντα, here used simply in place of ἀ. It is similarly used again 13. 22 and 15. 98, in both of which passages also Paley suspects an interpolation.

l. 89. See on 2. 34.

l. 91. The regret mingled with the joy of the bride is similarly spoken of by other poets, e. g. Tibul. 3. 4, 31

'Ut iuveni primum virgo deducta marito  
inficitur teneras ore rubente genas;'

and Catul. 62. 20

'Hespere, qui caelo fertur crudelior ignis  
qui natam possis complexu avellere matris?'

and Tennyson, In Mem. 39

'When crowned with blessing she doth rise  
To take her latest leave of home,  
And hopes and light regrets that come,  
Make April of her tender eyes.'

l. 93. Part of the legend about Daphnis was that he married a certain Naïs. Cp. Ov. Art. Am. 1. 732

'Pallidus in lenta Naïde Daphnis erat.'

After this he became enamoured of another maiden, who was perhaps called Xenea (see 7. 73); but, determined not to give way to this new love, he underwent all the distress of mind which is recorded in Id. 1. 65 foll.

## IDYLL IX.

IN this Idyll again we have apparently fragments of Theocritus connected, and concluded by verses composed by the compiler.

Daphnis and Menalcas are supposed to have grown up.

The first six lines are no doubt spurious. All these interpolations are however of a very early date, as they are imitated by Virgil.

l. 2. Cp. Virg. E. 3. 58.

l. 3. Cp. 4. 4; 25. 104.

l. 5. ἀτιμαγέλυντες. The noun ἀτιμαγέλαι is used 25. 132.

l. 10. There seems to be no reason for altering ἀπᾶσας. Meineke has proposed ἀπῶσας. Fritzsche reads ἀπ' ἀκρας.

Observe the position of the adjective λευκᾶν at the commencement of the line: similarly 11. 13 and 48; 15. 119.

l. 11. See 5. 129.

l. 12. Cp. Virg. E. 7. 51.

l. 16. δασ' ἐν δνείρῳ, a proverb, according to the Scholiast, who also attributes to Homer a line which cannot be found there, i.e.

οὐδ' εἰ μοι τόσα δοίη δσα ψεύδονται δνειροι :

the only line resembling it being Il. 9. 385, which ends with the words δσα ψάμαθός τε κόνις τε. Cp. Apoll. Rh. 2. 305

δαίνυτο Φινεὺς

Ἀρκαλίας οἶόν τ' ἐν δνείρασι θυμὸν λαίαν.

l. 19. χορία, 'paunch.' See again on 10. 11.

l. 20. φαγοί. See passage of Aristoph. quoted on 7. 68. This φαγός was probably the fruit of the *Quercus aegilops* or 'great prickly-cupped oak,' whose acorns are used in tanning, and called Velani, or Valonia in the Morea and adjacent countries, which produce them abundantly.

χειμαίνοντος, 'when it is winter,' an impersonal genitive absolute. οὐδ' ὅσον ὄραν ἔχω, 'I care less.' Cp. Virg. E. 7. 51.

l. 21. There is a charming simplicity about this comparison truly bucolic: 'I care less for winter than a toothless man for nuts when he can get gruel.'

l. 25. στρόμβω δοτράκον, 'the shell of a conch,' or *Murex Tritonis*, Linn. This must have been a large specimen of shell-fish, to be divided into five (l. 27).

l. 26. *Hycara*, or *Hycara*, a town on the north coast of Sicily.

1. 27. See 22. 75.

1. 28. The narrator here proceeds to relate the answer which he gave to the two shepherds. On *φαίνετε ᾠδάς*, see next note.

1. 30. There is a doubt in the reading of this line between *φύσω* and *φύσῃς*. If *φύσῃς* be right, the narrator is addressing himself, so that the sense remains the same. But what is the sense? 'There was a superstition that falsehood brought upon those who were guilty of it some personal disfigurement (see 12. 24), such as a blister on the tongue or nose, or a black nail or tooth. (Hor. Od. 2. 8, 3.) But to what does the hope or prayer (or whatever is expressed by *μηκέτι φύσω* which is the commonly received reading) refer, if it is supposed to be part of the narrator's song? The general interpretation is that he is expressing a hope that what he says about the friendship between himself and the Muses is true. This is not satisfactory, and I cannot understand *μηκέτι*.

I would suggest that the line be joined directly with the preceding, and *μή ποτ'* be read instead of *μηκέτ'*: *μή* will then depend upon *φαίνετε* thus:—'Oh Muses, illuminate (or glorify) the song which I then sang in the presence of those herdsmen, so that I may never incur the penalty of falsehood,' i.e. if he boasted in his song of the friendship of the Muses, and they did not back him up by making it illustrious, his boast would be proved false.

1. 32. *ἱρῆες*. In this word the *η* belongs to the Doric, and the *α* to the Attic dialect. The same in the words *κηγήρ*—*Ἰήσων*—*Πρήπος*.

1. 34. *ἐξαίνως*. If this is a correct reading, it is a very remarkable substitution of an adverb for an adjective. It might possibly be emended *εὐξαμένως*. Valckenaer conjectured *ἔδαρ ἐργαίνων*.

1. 35. Cp. Hor. Od. 4. 3 foll.

1. 36. Cp. Hor. Ep. 1. 2, 23 'Circes pocula,' 'no magic spell has ever power over them.'

## IDYLL X.

A THOROUGHLY natural spirit of country life animates this characteristic Idyll, which is the only one in which we have farm-labourers represented.

Battus and Milo are reaping together. Battus cannot get on with his work, and confesses that he is in love; and at the request of his companion sings the praises of Bombyca his sweetheart, who, from his description, was not likely to have a crowd of admirers. Milo, a totally

different character, who despises such nonsense, sings a song containing partly maxims of country life, partly satirical abuse of the bailiff, and sneers at his comrade's 'spoony' disposition. See Appendix, Idyll X.

1. 1. βουκαῖς. See also l. 57. This word properly denotes a man who ploughs with oxen; hence it means any rustic or (conveying a sort of idea of clownishness) 'clod.' Cp. Il. 13. 824 βουγαῖς.

πεπόνθεις. See on 4. 7.

1. 2. ὄγμον, properly a 'furrow;' hence the track which the reapers make through the corn.

1. 4. ὥσπερ δὲς ποίμνας, 'as a sheep (is left behind) the flock.' Cp. Hom. Od. 9. 448.

κάκτος: the *Cactus Opuntia*, which has stalks composed of broad flat joints, grows plentifully on Etna. Cp. τύμμα, for the wound of a thorn, in 4. 55.

1. 6. ἀρχομένω (sc. ἡμέρας) 'when (the day) is only just beginning.' This is Ahrens' reading for ἀρχόμενος.

αὔλακος, 'furrow,' hence the corn growing along it: the genitive is governed by ἀποτρῶγαις.

1. 8. Cp. Aristoph. Plut. 1127

ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.

1. 9. τῶν ἑκτοθεν, 'of things unconnected with his business.'

1. 11. χαλεπὸν, κ.τ.λ. A proverb, of which Milo has a large stock. Lit. 'It is hard to give a dog a *taste* of paunch;' i. e. if he once tastes it, he will have it all. So Milo hopes that he may never be in love in the least; for fear a degeneracy from his stern impassible habits should follow rapidly.

This proverb is also found in Hor. Sat. 2. 5, 83, where however Horace seems to have misunderstood the meaning of χορίω and expressed it by 'corio,' 'leather;' unless 'corium' can likewise signify 'paunch.'

1. 12. ἑνδεκαταῖος. See on 2. 4.

1. 13. More proverbs: 'You are drawing wine from a cask, that's plain;' i. e. you have abundance, you have no need to work, if you can afford so much time to be in love. 'But I,' he adds, 'have but sour wine and not enough of that.' δξος was the common stuff given to labourers, as we should say 'small beer,' 'swipes.'

Cp. Herodas, Mim. 4. 14 for the same proverbial expression—

οὐ γὰρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῖμεν.

1. 14. Battus continues without noticing Milo's muttered interruptions. 'All at home (he says) is neglected.' Cp. Virg. E. 2. 70.

ἀπὸ σπέρῳ is not to be understood literally, because the period was only eleven days; but they are the words of a proverb.

1. 15. Ἄ Πολυβώτα, 'the servant of Polybotas.' See 2. 70.

1. 17. Another proverb. Cp. Hor. Od. 3. 2, 31. Milo, hearing who was Battus' sweetheart, laughs heartily at his choice. 'You have (says he) what you have long wished for,' i.e. you will be well punished for your folly in falling in love.

1. 18. μάντις. Some kind of cricket, or locust: to which Milo compares Bombyca, on account of her thinness and swarthy colour.

1. 19. αὐτός, 'alone.' See 4. 15; 21. 2.

1. 20. μὴ δὴ μέγα μυθεῖ. 'Don't you boast,' you may be yourself overpowered by the unexpected god.

1. 24. τὸν ῥαδινά, 'the slender girl.' So *he* calls her; others would call her 'bag o' bones.' Cp. Lucret. 4. 1167

'*ῥαδινὴ* vero est iam mortua tussi,'

'she who is in the last stage of consumption is called "*ῥαδινή*,"'

1. 26. The lover sees his sweetheart through the rose-coloured medium of love, which makes all her blemishes appear beauties. Cp. Lucret. 4. 1146

'Hoc faciunt homines plerumque cupidine caeci  
et tribuunt ea quae non sunt his commoda vere:

nigra *μελίχροος* est; immunda et foetida *ἄκοσμος*;  
caesia *παλλάδιον*; nervosa et lignea, *δορκάς*, &c.;

who is thus imitated by Molière, *Misanth.* 2. 5

'Ils comptent les défauts pour les perfections,  
Et savent y donner de favorables noms.  
La pâle est au jasmin en blancheur comparable;  
La noire à faire peur, une brune adorable;  
La maigre a de la taille et de la liberté;  
La grasse est dans son port pleine de majesté,' &c.;

also Hor. Sat. 1. 3, 39 foll., and Ov. Ar. Am. 2. 657

'Nominibus mollire licet mala. Fusca vocetur  
nigrior Illyrica cui pice sanguis erit;  
si pacta est, Veneri similis; si flava Minervae;  
sit gracilis, macie quae male viva sua est.'

1. 28. 'What if she be of a dark complexion? Such also is the hue of sweet flowers.' Cp. Virg. E. 10. 38. For *ῖον*, see 7. 64.

ῥαππὶδ ὑάκινθος. Whatever flower this was, it bore upon its petals marks similar to AI or V, which were the subjects of two different legends; the AI being supposed to represent the name AIAΣ (Ajax),

rom whose blood the flower sprang; the V being the origin of a similar legend about Hyacinthus. Cp. Mosch. Epit. Bi.

ῥῶν ἰάκινθε λάλει τὰ σὰ γράμματα, καὶ πλεον αἱ αἱ  
βάμβαλε σοῖς πετάλοισι.

Of its flower Ov. M. 10. 206 foll. says,

'Flosque novus scripto gemitus imitabere nostros.  
tempus et illud erit quo se fortissimus heros (Ajax)  
addat in hunc florem folioque legatur eodem.

Ipsē suos gemitus foliis inscribit et AI AI  
flos habet inscriptum funestaque litera ducta est;'

also Virg. E. 3. 106.

Thus two different legends, probably referring to two different flowers, became confounded together. The flower meant here may be either the *Gladiolus* or the *Delphinium Ajacis*, which is a kind of larkspur; or the Martagon lily, commonly called Turk's cap.

1. 30. Cp. Virg. E. 2. 63.

1. 31. The crane followed the plough to pick up the grain; this we learn from Anth. Pal. 7. 172

ἀρπάκτειραν σπέρματος ὑψιπέτη Βιστονίαν γέρανον.

1. 33. χρύσειοι ἀνεκείμεθα. 'We would be set up as golden statues.'  
Cp. Virg. E. 7. 35, and 17. 124.

1. 34. τῶς αὐλῶς. 'Your flutes,' which you had formerly when playing to the mowers in the farm of Hippocoon.

1. 35. σχῆμα, 'a costume;' i. e. some special and appropriate *get-up*.  
ἀμύκλας. The finer sort of Laconian shoes, generally red, made at Amyclae.

1. 36. ἀσπράγαλοι, 'thy feet are white and well-proportioned as dice.'

1. 37. τρύχνος. This word, of which the Schol. says the right form is σπύρχνος (whence our *strychnine*), denoted some variety of nightshade. We may imagine the comparison to be with the narcotic properties of the juice. Her voice had a soft and *soothing* tone, just as the sound of murmuring waters or whispering leaves is said to invite sleep.

1. 38. Ironical, of course.

1. 40. 'Alas! here am I a bearded man, and no match for so graceful a poet.' Still in sarcasm.

1. 41. See on 1. 142; 7. 50.

Αντίρροα. There was a legend about a man of this name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears to be no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers' songs.



The song itself consists of short maxims, like the gnomic poems of Solon and Theognis.

l. 45. *σύνικιν* *ἄνδρες*, 'men of fig-wood,' i. e. good for nothing. Cp. Hor. Sat. i. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. i. 7, 30), where he says that a man was so great a master of abusive language, that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

l. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (*ἡ τομά*) should point towards the prevailing wind. This was supposed to fill out the ear.

l. 48. *τὸ μεσαμβρινόν*. See on i. 15. Cp. Virg. G. i. 298. The dryness of the corn at midday would of course favour the threshing, as it would impede the reaping. With *φεύγειν* as with *ἄρχεσθαι*, &c., understand *δεῖ* or *χρή*. *ὑπνος* is Doric for *ὑπνους*.

l. 51. *ἐλινθσαι*. See on i. 15.

l. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

l. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed; just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it: *κυμανοπιστοκαρδαμογλύφον*. *οὐκ ἔστιν ἄλλος*

l. 57. *ἄμηνόν*, 'miserable,' 'contemptible.'

## IDYLL XI.

WE have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and try the charm of music as an antidote. Nicias was a physician; the XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. See also Epigram vii. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the first two lines of his answer were

*ἦν ἄρ' ἀληθὲς τοῦτο, θεόκριτε· οἱ γὰρ Ἑρπτες  
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.*

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression *ὁ Κύκλωψ ὁ παρ' ἡμῖν* in v. 7, points to Sicily as the place where it was written, some time between B.C. 280 and 274.

1. 1. πεφύκει. See on 4. 7.

1. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were χρυστά, παστά, πλαστά, and παστά, to which were added βρωσιμά, and ἐπηδαί. For the idea, cp. Ov. M. 1. 523

‘Hei mihi quod nullis amor est medicabilis herbis.’

1. 4. ἐπί, ‘in the power of,’ Cp. 15. 72, and Hom. Od. 13. 60

γήρας καὶ θάνατος, τὰ τ’ ἐπ’ ἀνθρώποισι πέλονται.

1. 7. οὕτω, ‘thus;’ that is, by aid of this remedy.

ὁ παρ’ ἑμὶν. See Argument.

1. 10. He did not love her in the ordinary manner, and show his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

1. 11. ὀρθαῖς μανίας, ‘downright frenzy.’ ἀγεῖτο, κ.τ.λ. Cp. 13. 67.

1. 12. αὐταί, ‘by themselves.’ Cp. Virg. E. 4. 21; 7. 11. See on 10. 10.

1. 13. χλωρὰς. Observe the emphatic position of this adjective. See on 9. 10.

1. 16. Κύπριδος ἐκ μεγάλας. Join these words with the preceding line, ‘having an abominable wound at his heart (received) from great Venus.’

βέλεμενον is the subject of πᾶσι.

1. 20. The comparisons of Galatea’s beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of the scene and poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid’s imitation in Met. 13. 789 foll., and remark how he has indulged his tiresome habit of wearing an idea threadbare.

Virgil (E. 7. 36) is far simpler, and in better taste. Cp. also Catullus,

‘Puella tenellulo

delicatio haedo;’

and, better still, Martial’s beautiful lines to Erotion, 5, 37.

A more modern imitation is in Polyphemus’ famous song in Gay’s *cis* and Galatea, set to music by Händel—

‘O ruddier than the cherry,

O sweeter than the berry,

O nymph more bright than moonshine night,

Than kidlings blithe and merry!’

1. 21. δμφοκός ὄμας. The grape then was more shining than when covered with the bloom of ripeness.

1. 22. αἶθ’ = αἶθι, ‘hither.’

1. 24. Cp. Hor. Ep. 12. 25.

l. 25. Cp. Virg. E. 8. 37.

l. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

φύλλα for flowers; again 18. 39; 22. 106.

l. 31. Cp. Virg. E. 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. Ov. M. 13. 851.

l. 34. Cp. Virg. E. 2. 31; Ov. M. 13. 529.

l. 36. Cp. Calpurn. Ec. 2. 68 foll.

'Mille sub uberibus balantes pascimus agnos  
totque Tarentinae praestant mihi vellera matres;  
per totum niveus premitur mihi caseus annum.'

l. 37. ταρσοί. Cp. Hom. Od. 9. 219

ταρσοί μὲν τῶν βρῖθον.

l. 39. τίν here and in lines 55 and 68, and in no other place in Theocritus, is accusative.

l. 40. νυκτὸς ἄωρί. See 24. 38.

l. 41. μανοφῶρος, from μήνη, 'having a crescent-shaped blaze.' Cp. Hom. Il. 23. 455

ὅς τὸ μὲν ἄλλο τόσον φοίνιξ ἦν, ἐν δὲ μετώπῳ  
λευκὸν σῆμ' ἐτέτυκτο περίτροχον ἥτε μήνη.

Some compare Hor. Od. 4. 2, 57 foll.; but in that passage the poet (I have always thought) intended to compare with the crescent moon the outline of the top of the forehead and the two sprouting horns, not any spot: this resemblance the head of a kid would not bear.

l. 42. Cp. Virg. E. 9. 39 foll., a very close imitation of this passage.

l. 43. ὀρεχθεῖν, 'to roar.' So in Hom. Il. 23. 30, Od. 5. 402

ῥόχθει γὰρ μέγα κύμα.

Compare with this the expansion of the same idea by Tennyson in the Princess,

'Come, &c. . . . . and let the wild  
Lean-headed eagles yelp alone, and leave  
The monstrous ledges there to slope, and spill  
Their thousand wreaths of dangling water-smoke.'

l. 46. μέλας κισσός, the common ivy. See on 1. 29.

l. 49. Observe the genitive after ἔλουντο, as if with omission of μάλλον.  
Cp. Soph. Phil. 1100

τοῦ λῆγονος δαίμονος εἶλον τὸ κάκιον αἰνεῖν.

l. 50. λασιώτερος, 'too hairy.'

l. 52. καίμενος, 'singed.' The allusion is both to the ardour of his

love, and the actual singing with which he invites Galatea to modify his bristly appearance.

l. 53. τὸν ἔν'. So 6. 22.

l. 55. ὥς κατέδυν. Observe the indicative mood after ὥς, and see note on 4. 49.

l. 57. See on 3. 28.

l. 58. τὰ μέν, the poppies; τὰ δέ, the κρύνα λευκά, probably *snowdrops*, which would appear in January in that climate. Or perhaps *Helleborus niger*, which we call Christmas rose.

l. 60. αὐτόθι, 'on the spot.'

l. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

l. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

l. 65. Cp. Virg. E. 2. 28.

l. 66. For τάμσον, 'rennet,' see 7. 16.

l. 67. & μάτηρ, κ.τ.λ., 'It is all my mother's fault.'

l. 71. σφύσσειν, 'burn with fever.'

l. 72. Cp. Virg. E. 2. 69 foll.

For ἐκπεπτάσαι, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

l. 75. τὰν παροῦσαν ἀμελγῆ. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

χοῖμὸς ἔρωσ τοιόσδε· τὰ μὲν φεύγοντα διώκειν  
οἶδε, τὰ δ' ἐν μίσσῳ κείμενα παρνέταται,

and Hor. Sat. 1. 2, 108.

l. 76. Cp. Virg. E. 2. 73.

l. 78. κικλίζοντι, 'giggle.' The words are evidently etymologically connected.

l. 79. ἐν τῇ γῇ. On land, if not at sea.

l. 80. ἐποιμαίνειν. Cp. Eur. Hipp. 151, Aesch. Ag. 652, with the word βουκόλει. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

l. 81. χρυσόν, for a doctor's fee. A hit at Nicias.

## IDYLL XIII.

THIS Idyll also is addressed to Nicias, but probably some ten years later than the preceding, and at about the same time as the VIIth Idyll, when the feud between Callimachus and Apollonius Rhodius was at its

height; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in. See Apoll. Rh. i. 1187 foll.

This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. i. 23, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

1. 1. The subject of ἔτεχ' is the unexpressed antecedent of φῖ τινι. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 176 B γονῆς γὰρ Ἐρωτος οὐτ' εἰσὶν οὔτε λέγονται ἑπ' οὐδενὸς οὐτ' ἰδιώτου οὔτε ποιητοῦ.

1. 4. Cp. Hor. Od. 4. 17, 21.

1. 6. The combat between Hercules and this Nemean lion is described at length in 25, 167 foll.

1. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *protégé*.

With λευκόπιπρος, cp. Aesch. Pers. 386 λευκόπαιλος ἡμέρα.

1. 14. κατὰ θυμόν = 'ex sententia,' 'satisfactorily,' 'according to his wish.'

1. 15. This line has given rise to much discussion. The general interpretation is that εὖ ἔλκων is a metaphor from animals of draught, and means 'drawing well,' i. e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'iuventi' in Virg. G. 3. 169. Accordingly Lang translates, 'that he might drive a straight furrow.' But should we not rather understand an entirely different metaphor, viz. that of *weight*? For ἔλκω is of frequent use, to express the weight of anything, 'to draw or turn the scale.' Thus we get a more special meaning for πεπονναμένος and ἀλαθινόν, as applied to the working of metal and the quality of the result. I would then thus translate l. 15, 'And by showing good weight might turn out for him a sterling man.'

1. 16. μετά here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

1. 17. Cp. Catull. 64. 4

'Quum lecti iuvenes Argivæ robora pubis,  
auratam optantes Colchis avertere pellem  
ausi sunt vada salsa cita decurrere puppi.'

1. 20. Μιδεάτιδος. See 24. 1.

1. 22. Paley considers this and the two following verses interpolated : I do not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus ; consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them ; but what of that ? The lines in question are merely the poet's description of the vessel, as it were reminding the reader ; 'the Argo, that ship, you remember, which, by passing through the Symplegades on its way to Phasis, fixed them for ever.'

1. 23. The words βαθὺν δ' εἰσέδραμε Φάσιν are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpassi claro sub Iasone tandem  
contigerant rapidas limosi Phasidos undas.'

1. 24. χοιράδες, 'rocks projecting above the sea.' Also called χοῖροι, from their resemblance to a hog's back.

ἴσταν, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt. The question naturally arises, if the Argo was the first ship launched, what ships did the Symplegades crush ?

1. 25. This refers to the heliacal rising of the Pleiads, i. e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

παῖδες μὲν οὖν μοι κλιτύων ἐν ἑσχάτοις  
νέμουσι μῆλα νέα.

The traces of the bucolic poet are manifest in these lines, and again 30-35, and in the description of the fountain ; though the Idyll generally is in the Epic style.

1. 29. νότῳ, 'by means of the south-west wind.' So also

πολιοῦ πέραν πόντου χειμερίῳ νότῳ χωρεῖ.

Soph. Ant. 335.

We may call this the dative of coincidence ; it is really almost equivalent to an adverb.

1. 30. Κιανῶν. The town of Kios in the south-west of Bithynia.

1. 31. Cp. Virg. G. 1. 46.

1. 32. κατὰ ζυγά, 'in pairs' according to the benches of the ship, each of which held two rowers.

1. 34. δνειαρ, 'a capital place for couches of leaves.'

1. 35. βούτμον, 'the flowering rush,' *Butomus umbellatus*, Linn. ; the

epithet ὀξύ applies well to its three-sided leaves, likely to wound a hand incautiously gathering the pink flower, which stands on a stalk two or three feet high. Or possibly it refers to the acrid taste of the same leaves.

κύπειρον. See on I. 106.

l. 36. Cp. Ap. Rhod. I. 1207

τόφρα δ' ὕλας χαλκήν σὺν κάλπιδι νόσφιν ὁμίλου  
δίζητο κρήνης ἱερὸν βόον ὥς κέ οἱ ὕδωρ  
φθαίῃ ἀφυσσάμενος ποτιδόρπιον.

l. 40. ἡμένω, 'low-lying.' So 'Usticæ cubantis' Hor. Od. I. 17, II; 'Thapsum iacentem' Virg. Aen. 3. 690, and, nearer still, Sil. Ital. 8. 508 'per udos Alba sedet campos.'

l. 41. χελιδόνιον. This is not the *Chelidonium* or Celandine, evidently; though what it is must be left to conjecture.

ἀδελαντον. *Adiantum capillus Veneris*. The well-known maiden-hair fern.

l. 42. See on 3. 23 for σέλινα.

ἀγρωστis. This plant receives the epithet μελιγδής in Hom. Od. 6. 90. It is probably the *Cynodon* (or *Panicum*) *dactylon*, which is a thickly growing grass with creeping stem.

l. 45. ἔαρ δρώσα. Cp. Hor. Od. 4. 5, 6.

ll. 46 foll. See the imitation in Propert. I. 20, 43 foll.

'Tandem haurire parat demissis flumina palmis  
innixus dextro plena trahens humero.  
Cuius ut accensæ Dryades candore puellæ  
miratæ solitos destituere choros,  
prolapsum leviter facili traxere liquore;  
tum sonitum raptò corpore fecit Hylas.'

l. 47. ἔφυσαν, 'clung.' So Hom. II. 6. 253

ἐν τ' ἄρα οἱ φύ χειρί.

One Nymph only is mentioned in Ap. Rhod. I. 1234 foll.

αὐτὰρ δ' ὥς τὰ πρῶτα βόω ἐνὶ κάλπιν ἔρεισεν  
λέχρῳ ἐπιχρυσόφει, περὶ δ' ἀσπετον ἔβρεχεν ὕδωρ  
χάλκον ἐς ἡχθέντα φορεύμενον, αὐτίκα δ' ἤγε  
λαὸν μὲν καθύπερθε ἐπ' αὐχένος ἀνθετο πῆχυν  
κύσσαι ἐπιθύουσα τέρεν στόμα· δεξιτερῇ τε  
ἀγκῶν' ἔσπασε χειρί, μέσθ' ἐνὶκάββαλε δίνη.

l. 50. ἄθροος, 'all of a heap,' used graphically of the lion gathering himself together for a spring in 25. 252.

l. 52. A meteor was supposed to foretell wind. So Hom. II. 4. 76

οἷον δ' ἀστέρα ἦκε Κρόνον παῖς ἀγκυλομήτεω  
ἡ ναύτησι τέρας, ἥε στράτῳ εὐρέϊ λαῶν.

Hence the sailor warns his companions to raise the yards and sails.  
Cp. Milton, P. L. 4. 556

‘swift as a shooting star  
In autumn thwarts the night, when vapours fir’d  
Impress the air, and shows the mariner  
From what point of the compass to beware  
Impetuous winds.’

δπλα, like Lat. ‘arma,’ ‘any part of the rigging.’

1. 56. Μαιωτιστί. Join with εὐκαμπέα : ‘well bent after the Scythian pattern.’ These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid’s bow.

1. 58. From Hom. Il. 11. 462

*τρίς μὲν ἔπειτ’ ἦυσεν ὅσον κεφαλῇ χάρε φωτός*

and see again Propert. 1. c.

‘Cui procul Alcides iterat responsa, sed illi  
nomen ab extremis fontibus aura refert.’

Cp. Virg. E. 6. 44.

1. 66. ἀλώμενος governs ὄρεα. So Eur. Hel. 532

*πορθμοὺς ἀλῶσθαι μυρίους.*

1. 68. It is difficult to believe that the reading in the text can be right. γέμεν is an emendation of Hermann’s for μένεν, and has at all events the merit of making sense of τῶν παρεόντων, ‘the ship had her complete crew.’ But I would rather suggest to retain μένεν, and read τῶνδ’ ἀπεόντων, ‘the ship was waiting while these (Hercules and Hylas) were absent.’

1. 69. ἱστία ἐξεκάθαιρον. I know of no satisfactory interpretation of these words. Reiske reads ἱερία, ‘the decks;’ and Ziegler ἐξεχάλαινον, for which there is no authority. The sense wanted is ‘they took down the sails again, waiting for the absentees,’ and this is given by Wordsworth’s conjecture αὐτε καθείλον.

1. 72. μακάρεων, for this genitive cp. Hor. Od. 3. 13, 13.

1. 73. Wordsworth reads ἥρωα, supposing a play upon the word involved in ἡρώησε : but surely this is foolish, because they did not call him ἥρωα but λιποναύταν, because he deserted the Argo. However Lang has apparently thought it worth representing in translation, ‘they girded at Herakles, the heroes, because he roamed from Argo.’

1. 75. ἀξενον. See Ov. Trist. 3. 11 7 ‘inhospita litora Ponti.’



## IDYLL XIV.

THIS Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Thyonichus, in order to confide to him the sad tale of his quarrel with his sweetheart Cynisca, on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

A careful comparison of this Idyll with the XVIth and XVIIth very strongly induces the conclusion that this and the XVIIth were both written at Alexandria, soon after Theocritus migrated thither from Sicily, and therefore after he had failed to attract the favour of Hieron, as is intimated in the XVIth. The XIVth must have preceded the XVIIth, which shews a more intimate acquaintance with Ptolemy Philadelphus.

1. 1. χαίρειν, understand λέγω. Lat. 'iubeo salvere.'

ἀλλὰ τοιαῦτα, 'Well, the same to Aeschines!'

1. 2. ὡς χρόνιος, 'What a time since we met!'

1. 3. 'We are not getting on very well.'

ταῦτα for διὰ ταῦτα, as in Arist. Pax. 414

ταῦτ' ἄρα πάλοι τῶν ἡμερῶν παρεκλεπτέτην

and Nub. 319

ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου πεπόνηται.

1. 4. After Alexander's time beards became unfashionable. \* Cp. Juv. 9. 12

'Horrida siccae silva comae.'

1. 6. Cp. Arist. Nub. 103

τοὺς ὠχμῶντας, τοὺς ἀνυποδῆτους λέγεις

ὅν δ' ἀκακοδαίμων Σωκράτης;

1. 7. 'He was in love, too, I expect;—but with bread;' a half-starved philosopher.

1. 8. παλῶδεις ἔχων, 'you are always joking.'

l. 9. 'I shall go mad unawares some day: I am only a hair's breadth from it now.'

l. 11. κατὰ καιρόν, 'just as it suits you.'

l. 15. Βίβλινον. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace; another, that it was made from a kind of vine called βιβλία, grown in Italy.

l. 16. τετόρων. Cp. 7. 147.

l. 17. I have adopted Wordsworth's conjecture κτεῖς for τις, which used to be a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *Cochlea* or *Helix pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8. p. 356, F. (κτένας, βόλβους, μέγαν τε πουλύπουν) confirms the conjecture. This κτεῖς = Lat. 'pecten' (cp. Hor. Sat. 2. 4, 34), or scallop, whose shell bears an unmistakable resemblance to a comb.

ἐξηρήθη, 'were picked specimens;' cp. the use of ἐξαίρετος.

ἦς πότος ἄδύς, 'it was a jolly drinking-bout!'

l. 19. ὄτινος, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19, 9.

l. 21. παρεόντος ἐμεῖο, 'because I was present:' she dared not mention Lycus' name.

l. 22. λύκον εἶδες; An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. But here there appears to be no question which saw the other first: simply 'did you meet a Wolf?' Of course with allusion to her lover, Lycus.

l. 23. κηφάπτ', καὶ ἐφῆπτο, 'and she blushed.' We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

l. 24. 'Lycus is the man.'

l. 25. Observe the sneer in πολλοῖς δοκέων, 'Whom many people imagine to be good-looking.'

l. 26. κλύμενον, 'notorious.'

l. 27. 'This had come to my ears also, just in a whisper.'

l. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i.e. without developing also a man's determination and discretion.

l. 30. τὸν ἐμὸν Λύκον ἀπ' ἀρχῆς, 'the story of my rival Lycus from the beginning of his courtship; adapting it to some Thessalian air.'

l. 31. κακαὶ φρένες, 'a mischievous fellow!'

l. 34. τὸν ἴσας, 'whose hot temper you know.' It is not clear whom he struck: probably the Larissian; and Cynisca, frightened at the

prospect of a general fight, was glad enough to run away, and he followed her with the taunts of ll. 36-38.

1. 35. *καλλαν*, understand *πληγήν*. Cp. Aesch. Ag. 1357

*παίω δέ γιν' οἷς*

*καὶ πεπτωκότι*

*τρίτην ἐπενδίδωμι.*

1. 38. *μᾶλα*, 'as sweet as apples,' considered as tokens of love.

1. 39. Either some word like *δοῦσα* or *εὐροῦσα* must be understood to govern *μᾶστακα*, or (as Paley supposes) a line has fallen out which contained some such participle.

1. 43. We are informed by the Scholiast that this proverb refers to people who have gone away and are not likely to return. Cynisca went off, as the bull in the proverb went into the forest. The particle *κεν* must be taken as part of the proverb: but Ahrens' reading *τὸ βεβάκει ταῦρος ἀν' ὕλαν* seems preferable.

1. 44. With *ταῖδ'* understand *ἡμέραι*. Counting on his fingers.

1. 46. The word *οὐδέ* must be taken with *κέκαρμαι*—'So many days have passed since we have been separated, and I go unshaven like a Thracian.'

1. 49. *δύστανοι Μεγαρήες*, 'like the ill-starred Megarians.' A historian of uncertain date, called Deinias, relates that these people sent to ask the oracle of Apollo what state of Greece was the most powerful, in the expectation that they themselves would be declared to be so: but the oracle, after mentioning the excellence of several states, spoke thus of the Megarians:

*ὕμεις δ', ὦ Μεγαρήες, οὔτε τρίτοι οὔτε τέταρτοι  
οὔτε δυωδέκατοί οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ.*

Cp. Callim. Epig. 26

*τῆς δὲ ταλαίνης*

*νύμφης, ὡς Μεγαρέων, οὐ λόγος, οὐδ' ἀριθμός.*

1. 50. *ἀποστέρξαιμι*, 'if I could cease to love.'

1. 51. *πῶθεν*, 'how can I?' Then he compares himself to the proverbial rat who stuck in the pitch which he wished to taste. As we learn from the Schol., the proverb refers to those who have got into a mess and cannot extricate themselves. The same proverb occurs in Dem. in Polyc. 1215 *ἀρτι μὲν πίττης γένεται*, 'now he begins to find out his mistake.' And in Herodas, Mīm. 2. 62

*πέπονθα πρὸς θάλητος ὅσσα χή' μ' πίσημ' ὡς.*

The omission of the reduplication in *γένεμεθα* is very remarkable: perhaps we ought to read *γένεσατο*.

1. 56. *ὡς* or *ὣν* must be read instead of the ordinary *ὁ στρατιώτας*.  
*δμαλός*, 'average.'

1. 57. 'I would that your love affair were progressing satisfactorily.'  
Cp. Arist. Pax. 941 *πάντα χωρεῖ κατὰ νοῦν*.

11. 63, 64. *ἀλτεύμενος*. 'Not refusing when he is asked; at least (when he is asked for) what a king ought to be asked for.'

1. 66. *περονᾶσθαι*, 'to have buckled,' i.e. if you have a mind to put on his uniform.

*ἐπ' ἀμφοτέροις*. Cp. Tyrtaeus 10. 3

*ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροις*

*στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακύν.*

1. 68. *ἀπὸ κροτάφων*, 'from our temples downwards we grow old.'

1. 70. *χλωρόν*. 'While our knees are young.'

*ἄς* for *ἕως*. Cp. Hor. Ep. 13. 4; Od. 1. 9, 17.

## IDYLL XV.

IN this Idyll, which represents most amusingly and interestingly the characters of women of the middle class at Alexandria, the poet relates how two women, Gorgo and Praxinoe, after a short conversation, in the manner of women of every age, about their husbands and the prices of their dresses, go out into the crowded streets accompanied by their maids, Eutychis and Eunoe, to see the procession in honour of Adonis, and to hear the praises of Arsinoe and Berenice sung at the palace. An excellent opportunity is thus offered to the poet of describing character after the manner of Sophron, and of eulogizing the family of Ptolemy.

The Idyll was written at Alexandria, about the same time as the XVIIth, or perhaps a little later.

1. 1. *ὥς χρόνῳ*. Cp. 14. 2. Also Herodas, Mim. 1. 10

*τί σὺ θεὸς πρὸς ἀνθρώπους;*

*ἦδη γὰρ εἰσι πέντε κου, δοκέω, μῆνες*

*ἐξ οὗ σέ, Γυλλίς, οὐδ' ὅναρ μὰ τὰς Μοῖρας*

*πρὸς τὴν θύρην ἐλθοῦσαν εἰδὲ τις ταύτην.*

1. 2. *θαυμ'*, κ.τ.λ., means that she had nearly given her up.

*ὄρη*, 'see for.' Cp. Hom. Od. 19. 97

*Εὐρυνόμη, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.*

1. 3. *κἀλλιστα*. So Lat. 'benignè'; 'no, thank you, it will do as it is.' Cp. Arist. Ran. 508

*κἀλλιστ', ἐπαινῶ.*

1. 4. 'Oh! my foolish spirit!' to have undertaken such a journey.

*ὕμμυν*, a good instance of *Dativus Ethicus*. See on 5. 144.

*Γυλλίς!*

1. 5. *δχλω*, 'on account of the crowd.'

1. 6. 'Everywhere are thick boots, and men with fashionable cloaks,' i. e. both rough and elegant people. The *χλαμύς* was a Macedonian importation.

1. 7. *ὦ μάλ'*, more generally used in speaking to a man. This is Meineke's alteration for *ἐκαστοτέρῳ ἐμ'*. Fritzsche reads *ὦ ἐμ'*. Cp. again Herodas, 1. 13

*μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαΐρης  
δ' πηλὸς ἄχρις ἰγνύων προσέστηκεν.*

1. 8. *ταῦθ'* belongs to *δπως*, 'for this very reason (cp. 14. 3) that we may not be neighbours.'

*δ πάρος τῆνος*, 'that madman (my husband).'

1. 10. *ποτ' ἐριν*, κ. τ. λ., 'out of spite, the jealous brute, always the same.'

1. 11. The child Zopyrion is listening, and Gorgo is afraid he will tell.

1. 14. *ναὶ τὰν πότνια*, 'by Proserpine.'

*ἀπφύς*. A childish word, 'dada.'

1. 15. *πρῶαν*, 'the other day.' Cp. 5. 4.

1. 16. Her husband was sent to buy soda and dye from the market, and brought home only common salt. The *νίτρον* and *φύκος* were wanted for washing her wool, probably; and he brought the salt either in ignorance, or because it was more useful for the *ménage*.

1. 17. *ἀνὴρ τρισκαιδεκάπηχυν*. 'The great big stupid!'

1. 18. *ταυτά γ' ἔχει*. 'Mine has this fault, he is a squanderer of money.'

1. 19. Diocleides gave seven drachms for five worthless fleeces which his wife calls 'dog-skins, pluckings of old wallets.' A whole sheep could be purchased at Alexandria for ten drachms.

*γραιῶν*. Cp. 7. 17, and Aesch. Agam. 286 *γραιὰς ἐρείκης*. Cp. Mart. Ep. 14. 159, 2

'Vellera Leuconicis accipe rasa sagis.'

1. 20. *ἔργον ἐπ' ἔργῳ*, 'no end of trouble' to get any wool out of them for spinning.

1. 21. *ἀμπέχονον*, 'shawl' worn over the *περοναρτίς* or *ἐμπερόναμα* (1. 34).

1. 24. *ἐν δλβ(ω)*. A proverb; of which we have in this Idyll a great number, e. g. ll. 26, 28, 62, 64, 77, 83, 95.

1. 25. The reading of this line is very doubtful, that of the text may be thus translated:—'What you see, that you can describe, because you have seen it, to a person who has not.' *ὦν* answering *ὦν* as *ὡς* does *ὡς* in such expressions as *ὡς ἶδον ὡς ἐμάνην*. Gorgo is in a desperate hurry to be off; but Praxinoë is not, and keeps on cooling her friend down by

little chilling proverbs, as again in l. 26, 'It's always holiday with those who have nothing to do.'

ll. 27 foll. *νήμα*, here, is the spinning-work upon which Praxinoe, or Eunoe, has been employed (cp. 24. 74). Eunoe, getting up to assist her mistress, puts it down *ἐς μέσον*, carelessly, anywhere; and dawdles about. Her mistress, growing angry, bids her pick it up and stir herself and bring some water: she brings the soap first. Translate, then, the whole passage thus:—'Eunoe, pick up the spinning, and lay it down again carelessly if you dare, you lazy thing—these cats (i.e. Eunoe, lazy cat) are always wanting to go to sleep! Come, do move! bring some water directly. There, I want water first, and she brings me soap: never mind, give it here; but not too much, insatiable creature; now pour water.' The bustle and irritability of the women are excellently shown in this description. See on Id. 2. 19, quotations from Herodas. If Mimes were intended for representation, such passages would be sure to raise a laugh in the 'gallery.'

l. 34. *καταπτυχὲς ἱμπερόναμα*. The same as *περονατρίς* above, a mantle fastened with a *περόνη*. It is taken out of the great chest.

l. 35. 'For how much did you get it off the loom?' Cp. 18. 34, i.e. 'how much did the weaving cost you?'

l. 37. 'I gave my whole soul to the work.'

l. 39. *θολίαν*, a large straw hat, probably, to protect from the sun.

l. 40. The child wants to come, but his mother frightens him with *μορμώ*, 'bogy! horse bites!'

l. 42. *Φρυγία*. The housemaid is to play with the child, and look after the house.

l. 44. They are now out in the street.

l. 45. *τὸ κακόν*. 'This difficulty.' *μύρμακες* ('like') ants.'

l. 47. *ἐν ἀθανάτοις*, i.e. 'dead.' Ptolemy Soter, and Berenice, the parents of Ptolemy Philadelphus, were both dead. Praxinoe blesses the present king for the increased security of the streets under his rule. Cp. Id. 17. 96 foll. and quotation there from Herodas.

l. 49. *οἷα, κ.τ.λ.* 'The sort of games that men forged of deceit used to play.' The Egyptians seem to have been notorious for rough play and secret violence. Cp. Prop. 4. 10, 33

'Noxia Alexandria dolis aptissima tellus;'

and Aesch. frag.

*δεινοὶ πλέκιν τοι μηχανὰς Αἰγύπτιοι*,  
perhaps also Aristoph., Nub. 1133, refers to this,

*βουλήσεται*

*κὰν ἐν Αἰγύπτῳ τυχεῖν ἂν μᾶλλον ἢ κρῖναι κακῶς.*

l. 50. *κακὰ παίγνια*, 'mischievous playmates.'

**ἐρειοί.** Alterations of this word are very numerous, but unsatisfactory. Meineke suggests *ἐρινοί*, fig-wood men, i.e. useless. Others, *ἐρεμνοί*, dark villains; *ἀρειοί*, noble (ironically), &c. Paley suggests that *ἐρειοί* means *servile*, connected with *ἐριθος* from the root *εῖρ* = ('servus'); although this last is always used (cp. 15. 13, 80, and 28. 1) to denote working in wool, *ἐρια*. If *ἐρειοί* is right, it is difficult to trace any connection between 'woolly' and 'cunning,' though our slang term *dowmy* seems to point to some.

1. 51. *πτολεμισταί*. Not 'the Horse Guards;' but the war-horses in full caparison *led* (cp. 54) by grooms.

1. 53. 'The chestnut horse has reared bolt upright.'

1. 55. *ἀνάθην μεγάλην*, 'What a blessing!'

1. 57. *ἐς χώραν*, 'to their proper place' or line.

1. 58. *ψυχρὸν*. Cp. Virg. E. 3. 93.

*δεδοίκα*. See on 4. 7.

1. 60. *ἔξ αὐλᾶς*, 'Are you from the palace, mother?' addressing an old lady in the crowd.

1. 64. Cp. Plant. Trin. 1. 2, 198

'Sciunt quod Iuno fabulata est cum Iove;'

and Juv. 6. 402

'Haec eadem novit quid toto fiat in orbe.'

1. 67. *Εὐτυχίδος*, ('the hand) of Eutychis.'

*πότερ' αὐτῇ*, 'attend to her,' (i.e. don't stare about as you are doing), 'lest you be lost.' They are just now in the thickest crowd at the palace gate.

1. 69. *θερίστριον*, 'summer shawl,' probably the same as *ἀμπέχονον*, above, 1. 21, and below, 71.

1. 70. *εἰ τι γένοιτο, κ.τ.λ.* 'Bless you, my good man, take care of my shawl.' He happens to be a polite man, and does all he can to help them into the palace.

1. 72. *οὐκ ἐπ' ἐμὴν*. 'It is not in my power.'

1. 73. *ἐν καλῷ εἰμέε*. 'We are all right.' They have got through the narrow entrance, where the crowd was packed most thickly.

1. 74. *εἰς ἔτος*, 'next year.' Cp. Hor. Od. 1. 22, 2.

1. 75. *περιστέλλον*, 'for protecting us.' Then, as he retires, she adds, 'a kind and compassionate man.' The genitive in interjectory sentences: cp. 4. 40; 10. 40.

1. 76. *ἄμυν*. See on 5. 144.

1. 77. Here we have a proverb derived from the custom of the bride being accompanied home by her bridesmaids, who were then shut out by the bridegroom. The *ἄπο* in *ἀποκλάδας* implies separation from the rest. Translate thus: 'We are all inside; as the man said when he

shut in his bride.' *πῶσαι*, feminine, implies that he has all the girls he wants. The others remained outside and sang the Epithalamium. See next Idyll.

1. 79. *περονάματα*. 'You will say they are meant for robes for the gods.' They are looking at the wonderful tapestry-work, on which were wrought figures of men and animals.

1. 80. *ποῖαι*, l. 81 *ποῖοι*. The designs (*γράμματα*) were traced first by the artists, *ζωγράφοι*, and then worked in by the women.

1. 83. 'A clever creature is man.' Admiration of statues and votive images is similarly expressed in Herodas, *Mim.* 4, *passim*, e. g.

*πρὸ τῶν ποδῶν γούν εἴ τι μὴ λίθος τοῦργον  
ἐρεῖς λαλήσαι· μᾶ· χρόνῳ κοθ' ὠνθρώποι  
κῆς τοὺς λίθους ξίφουςι τὴν ζόην θείναι.*

1. 84. Adonis, as appears from ll. 112 foll. and 127, was represented by a statue reclining on a silver couch, in a temporarily constructed bower, which was ornamented with birds and cupids modelled in confectionery.

1. 86. *τριφίλητος*. So Bion 1. 58 *θνάσκει, ὦ τριπόθαιε*.

1. 87. Another stranger in the crowd is annoyed at their chattering, and particularly at their broad Doric pronunciation. 'They will kill one,' he says, 'broadening everything,' i. e. pronouncing everything broadly.

1. 89. *μᾶ*. Frequent in Herodas. Probably this is not short for *μᾶτερ*: but a provoking expression of contemptuous astonishment, pronounced with an extra twang. In meaning it would answer to the old 'Marry!'

1. 90. *πασάμενος*. 'Buy your slaves before you order them.' Cp. *Plant. Pers.* 2. 4, 2

'Emere oportet quem tibi obedire velis;'

*Id. Trin.* 4. 3, 54

'Emere melius est cui imperes;'

and *Soph. O. C.* 839

*μὴ 'πίτασσ' ἀ μὴ κρατεῖς*

and Shakespeare, *Taming of the Shrew*, Act 2. Sc. 1

'Go, fool, and whom thou keep'st command.'

1. 91. *ἄνωθεν*, i. e. from Archias, the Corinthian who founded Syracuse. The Syracusans were very proud of this origin: one of their envoys in *Thuc.* 6. 77 boasts that they were *Δωριεῖς, ἐλεύθεροι ἀπ' αὐτονόμου τῆς Πελοποννήσου*. They would therefore despise the Alexandrians as an upstart race.

1. 92. Bellerophon, son of Glaucus, king of Corinth.

1. 94. *Μελιτώδες*. 'Oh, honey-Goddess!' i. e. Proserpine, Lat. 'mel-lita.' The priestesses of Ceres were called *μέλισσαι*.



l. 95. *πλὴν ἑνὸς*, i.e. Ptolemy. The rest of the line is very difficult. First, to which sentence does *οὐκ ἄλλῳ* belong? I think it refers to *πλὴν ἑνὸς*. 'I don't mind *that*,' i.e. one master, the king. It is generally joined to the proverbial sentence which follows, as if it meant, 'I am not afraid that you should,' &c. But what, secondly, is the meaning of this proverb? We are doubtless to understand *χοίμικα* with *κενέαν*, and the action denoted by *ἀπομάξῃς* is that of scraping a stick across the top of the measure when it was full, to make the surface of its contents level. Then *κενέαν ἀπομάττειν*, we are informed by all commentators, means to scrape the top of an empty measure, as if it were full; and that this was done by those who distributed their rations to the slaves, in order to cheat them. Therefore Praxinoe means, 'I am never afraid of having to receive short commons from you.' But I do not consider this satisfactory: I believe that the proverb means, 'don't scrape your measure before it is full,' i.e. don't anticipate—don't count your chickens before they are hatched. *μοι* is politely ironical, 'prithee.'

l. 98. 'Who gained the prize in singing the dirge of Sperchis,' probably the same as Sperthias in Herod. 7. 134, who with Bulis went to Xerxes, to a voluntary death, as penalty for the death of Darius' heralds at Sparta.

l. 99. *διαθρύπτεται*, 'she is attitudinizing.' See on 6. 15.

l. 100. Cp. Catull. 36. 11

'Quae sanctum Idalium . . . . .

colis quaeque Amathunta, quaeque Golgos;'

Id. 64

'Quaeque regis Golgos quaeque Idalium frondosum;'

also Hor. Od. 3. 26, 9; *ibid.* 28. 13.

l. 101. *αἰπεινάν*. Cp. Virg. Aen. 5. 759.

l. 102. Adonis, according to the legend, was permitted by Zeus to return annually to the upper world for a brief period, as a consolation to Aphrodite. The festival celebrating his return is here described: it appears to have lasted two days at least, the former of which commemorated his re-union with Aphrodite, and the latter was a day of mourning bewailing his departure for the world of shadows. The festival took place in the summer. Cp. Thuc. 6. 30, with Plut. Nicias 13.

l. 104. *βάρδισται*. The hours come slowly to those who anticipate something. Cp. Virg. G. 1. 32, Hor. Ep. 1. 1, 21, Shakespeare, Romeo and Juliet, Act 3. Sc. 2

'So tedious is this day  
As is the night before some festival

To an impatient child that hath new robes  
And may not wear them.'

1. 107. *Βερενίκαν*, the wife of Ptolemy Soter, and mother both of Ptolemy Philadelphus and Arsinoë, who were brother and sister as well as husband and wife : see 17. 47, by which it appears that by means of this immortalizing elixir (*ἀμβροσία*) Berenice was supposed to have escaped Hades.

1. 110. *Βερενικεία*, the adjective for the genitive case, as in 28. 9, Soph. Aj. 134 *Τελαμώνιε παῖ*, Virg. Aen. 3. 487. Cp. Tennyson (Princess), 'A Niobe daughter.'

1. 112. *πῶρ μὲν οἷ*. This reading is objectionable because *μὲν* could scarcely remain short before *οἷ*. Cp. 25. 82, where *ἄν* is lengthened before *οἷ*. Meineke suggests *δωῶρα*, i. e. all the fruits of autumn.

By *ῥοα δρυὸς ἄκρα φέροντι* is meant all the eatable produce of forest-trees, as opposed to fruit-trees : i. e. acorns, walnuts, chestnuts, &c.

1. 113. *κῆποι*, called gardens of Adonis. So *θέρου* is *Ἀδωνίδος κήπους* (forcing-beds) *ἀρῶν* Plat. Phaedr. 276 B. These were pots containing either some rapidly-growing herb or a few stalks of wheat or barley, which grew rapidly and died as rapidly, symbolizing the brevity of youth.

1. 114. Cp. Hor. Od. 2. 7, 8, also Nov. Test. Gr. Luc. 7. 46.

1. 116. *μαλεύρῃ*. The same as *ἀλεύρῃ*. The original reading, *παντοῖ' ἄμ' ἀλεύρῃ*, was altered to that of the text by Bergk.

1. 117. Figures of birds and beasts made in cakes baked with honey and oil.

1. 119. These bowers we must understand to have been real, not embroidered or made in confectionery. Observe the word *χλωραί* at the beginning of the line. See on 9. 10.

*ἀνήθῳ*. 'Dill,' *Anethum graveolens*, Linn. Cp. 7. 63.

1. 123. Here were also carved works, in ebony and gold, and a group in ivory representing the eagles bearing Ganymede upwards.

1. 125. *ἄνω*. Upon the couches. Their soft texture is described in the words with which the Milesian or Samian traders would recommend them. 'They are softer than sleep.' See 5. 51, Virg. E. 7. 45, Georg. 3. 306. Tennyson, in the Palace of Art, uses the same comparison, but differently applied.

1. 130. *πυρρά*. The first down is still on his lips. Cp. 6. 3, and Tibull. 1. 8, 31

'iuvenis, cui levius fulgent  
ora, nec amplexus aspera barba terit.'

1. 134. *ἐπὶ σφυρά*. So that the upper part of the dress, *κόλπος*,

would fall over the girdle and hang down to the ankles. Cp. Herod. 2. 85 *αὐταὶ ἀνὰ τὴν πόλιν στρωφόμεναι τύπτονται ἐπεξωσμένοι καὶ φαίνουσαι τοὺς μαζοὺς*.

1. 136. Here she repeats the *κομμός* or dirge for Adonis' departure.

1. 139. *εἴκατι*, i. e. in round numbers. Homer gives her nineteen, Il. 24. 496; Cicero Tusc. 1. 35 'filios Priamo septemdecim iusta uxore natos;'. Eur. Tro. 610 *τέκνων ἀμῶν πρεσβύτερες*, Hecuba calls Hector.

1. 141. *Δευκαλίωνες*, descendants of Deucalion; Hellen and Amphiclyon were his sons.

1. 143. *ἐς νέωτ'*, 'till next year.'

1. 145. The usual punctuation of this line is a colon at the end. In consequence of the article before *χρῆμα* it seems better to put the stop after *σοφώτερον*, 'the thing is clever enough.'

1. 147. Domestic duties, however, put an end to the good lady's pleasuring. Diocleides has not had his dinner, and no one can come near him when he is hungry, because he is 'all vinegar.' So we must say good-bye to Adonis.

1. 149. Beware of translating *ἀφίκεν* imperative. For the penultimate syllable of the 2nd aor. imper. is short. Lang translates it 'may you find us glad at your next coming.' Calverley also similarly, 'be housed 'mid welfare aye!' They have both apparently translated from the reading *ἀφίκεν*. The sense is, 'Farewell, Adonis, as we fare when you visit us.'

## IDYLL XVI.

THIS Idyll must have been written in Sicily, before Theocritus migrated to Alexandria, and before Hieron had been saluted as King after his defeat of the Mamertines at the river Longanus: i. e. between B.C. 274 and 270. The object of the Idyll was to obtain a recommendation or introduction to Hieron by means of some friend to whom it was written. The poet begins by complaining of the meanness of some princes, which disheartens all poetic energy; and proceeds to eulogize Hieron, and augur the future prosperity of Syracuse and the consequent glorification of Hieron by posterity. The dialect is partly Doric and partly Epic.

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11. 1-4. The Muses being goddesses sing of the gods, poets being mortals sing of men.

1. 5. (But what is the good,) for who, &c.

γλαυκάν, 'brilliantly glancing.'

ὅπ' Ἡῶ, 'under the light of day.' There is no special reference here to the East, though some have suggested, taking also ll. 34 foll. into consideration, that there is a hint of shabby treatment by the Thessalian grandees.

1. 6. Χάριτας, 'my graces,' i.e. my poems. Cp. Pind. Ol. 9. 27

χαρίτων νέμομαι κἄπον, κείναι γὰρ  
ὥπασαν τὰ τεργνά.

and Ol. 14. 5

χάριτες . . . σὺν ὕμνῳ γὰρ τὰ τε τεργνὰ καὶ  
τὰ γλυκεῖα γίγνεται πάντα βροτοῖς.

πετάσας, 'opening' his arms, is perhaps more in accordance with the usage of the word than 'opening' his house.

ll. 10, 11. The rejected poems are put back into the chest: hence the personification of them sitting there in the attitude of despair with their heads resting on their knees: ψυχροῖς conveys the idea of poverty and desolation. Cp. Aristoph. Plut. 263

ψυχροῦ βίου καὶ δυσκόλου ζήσειν ἀπαλλαγέντας.

1. 13. The question of 1. 5 is repeated after the parenthetic description of the rejected poems. 'Who in the present day is there so disposed?' i.e. as *not* to reject them.

1. 16. ὑπὸ κόλπῳ. The fold (κόλπος), which hung over the girdle when the tunic was tucked up, was used as a pocket.

1. 17. 'And would not even rub off the rust of the money and give it one.'

1. 18. ἀπωτέρω, κ.τ.λ. Equivalent to 'Charity begins at home.' Conversely in Arist. Eth. 9. 8 γόνη κνήμης ἐγγιον. The Latin proverb we find in Plaut. Trin. 5. 2, 30 'tunica pallio propior.'

1. 21. οὗτος does not refer to Homer, but to *ὁ* ἐξ ἐμεῦ, κ.τ.λ.

1. 24. ψυχῇ. Cp. Luc. Evang. 12. 19, Hor. Od. 4. 7, 19, Aesch. Persae 827

ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν.

τὸ μὲν—τὸ δέ='part—part.'

1. 29. Cp. Hor. Od. 3. 1, 3; and below 17. 115.

1. 30. ἀκούσῃς, 'may be called.' So 'audio' is used in Latin.

1. 31. ψυχροῦ Ἀχέροντος. The long vowel in the fifth arsis of the line is not affected by the following word, if a four-syllable word is immediately connected with it, and especially if a proper name. So again 10. 28; 15. 102, 123; 16. 41; 22. 141; Virg. E. 2. 24. This is an imitation of Homer.

1. 32. τετυλωμένους, 'having the palms of the hands hardened' by

manual labour. Cp. Tennyson, 'labour and the mattock-hardened hand.'

1. 33. ἀχῆν, nominative. The α is short in Aesch. Ag. 409, but this word appears to be from the Ionic ἡχῆν.

11. 34-57. Wealth and glory are unsatisfactory unless they are recorded by appreciating poets. A sentiment naturally common to poets. Cp. Hor. Od. 4. 8, 20-29; *ibid.* 9. 25-30.

1. 34. Antiochus, son of Echecratidas of Larissa, member of one of the most ancient families in Thessaly.

Aléuas, the first of the Alenadae, also Thessalian. See Pind. Pyth. 10. 5

Πυθῷ τε καὶ τῷ Πελοποννησίῳ  
ἀπύει, Ἀλεῦα τε παῖδες.

1. 35. πένεσται. In Thessaly these corresponded to the Helots at Sparta.

1. 36. Σκοπάδῃσιν, another Thessalian noble family. Scopas was celebrated, as a prize-winner in the Olympic games, by Simonides, in a song, of which a fragment is preserved in Plat. Prot. 339 Ἄνδρ' ἀγαθὸν μὲν ἀλαθῶς γενέσθαι χαλεπὸν, χερσὶ τε καὶ ποσὶ καὶ νόῳ τετράγωνον ἀνευ ψόγου τετυγμένον: they belong to the city of Kranon (1. 38) as the others did to Larissa.

1. 38. ἐνδιδάσκον, here transitive: but intransitive in 22. 44.

1. 39. Κρεώνδαια. The same family as Scopadae.

11. 41, 42. Cp. Hor. Od. 2. 2, 17-28.

1. 43. ἔκριντο, without κε. 'They would now be lying.'

1. 44. ὁ Κῆϊος. Simonides. Perhaps Theocritus particularly mentions him because he was patronized by the first Hieron, at the same time as Pindar and Bacchylides.

αἰόλα, in varied style: both ἐπινίκια and θρηνοί.

1. 46. Ἰπποῖ, e.g. Φερένικος, the racer of Hieron I, as Pind. Ol. 1. 18

δτε (ὁ Φ.) παρ' Ἀλφεῶ σῦτο  
δέμας ἀκέντητον ἐν δρόμοισι παρέχων,  
κράτει δὲ προσέμψε δεσπότην  
Συρακόσιον ἵπποχάρμαν βασιλῆα.

1. 48. Λυκίων. The chief of these were Glaucus, Sarpedon, and Pandarus.

1. 49. θῆλυν ἀπὸ χροῦς, 'feminine in complexion: ' so ἀπὸ στέρνων 24. 79. Cynus, a son of Neptune, killed by Achilles. He was probably called Cynus from the whiteness of his hair, rather than said to be white because his name was Cynus.

1. 51. Odysseus—Eumaeus—Philoetius, &c., all from Homer's Odyssey, 14. 1 foll.; 20. 185 foll.; 21. 189 foll.

1. 59. *κρήματα*, opposed to *κλῆος*. Their glory is increased after death by living poets, but their wealth is squandered by their successors.

1. 60. ἀλλὰ—γάρ, 'But (what can one do,) for,' &c.

1. 61. Cp. Virg. G. 2. 107.

1. 62. ὕδατι, for the ι long in arsis before νίξιν, cp. Hom. Il. 6. 425  
ἀλλ' ὕδατι νίζοντες ἀπο βρότον αἱματόεντα.

To wash a brick, i. e. a mere lump of clay hardened in the sun, would of course only reduce it to liquid mud. Hence the proverb, common also in Latin, as Ter. Phorm. 1. 4. 6 'laterem lavem.' 'I may as well wash a brick.'

1. 63. παρελθεῖν, 'to go by.' Cp. 22. 85, and Hom. Il. 1. 131

μη κλέπτει νόον· ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.

Hesiod, Theog. 613

Διὸς κλέψαι νόον οὐδὲ παρελθεῖν.

1. 68. ἐνθω, subjunctive in an indirect question. This can only occur when the verb would be subjunctive also in the direct form of the question: as here, ἐνθω is the interrogative subjunctive.

Il. 71 foll. The world has not come to an end yet: there shall yet be some one to appreciate my talent. Hieron, of course, is in his mind's eye.

1. 75. ἡρίον Ἰλου. Hom. Il. 10. 415; 11. 166; 24. 349.

1. 76. Φοίνικες. The Carthaginians.

1. 77. ἄκρον σφυρόν, 'the extreme spur,' in the direction of Sicily.

1. 79. σακίεσσι. These wicker shields were called γέρρα. Cp. Virg. Aen. 7. 632.

1. 83. Ἐφυραίων, literally Corinthian, from Ephyre, the old name of Corinth. See on 15. 91.

1. 84. Λυσιμελείας. See Thuc. 7. 53. A mere near Syracuse.

1. 87. ἀριθμητοὺς ἀπὸ πολλῶν, 'countable (i. e. few), instead of many:' with diminished numbers. Cp. Hor. A. P. 206.

1. 93. 'May the cows flocking to their stalls hurry on the traveller in the twilight:' i. e. by occupying the whole road force him to quicken his pace.

σκυφαῖον = κνεφαῖον, from κνέφας. Cp. Hor. Od. 4. 5, 16.

1. 95. πεφυλαγμένος, perfect middle, 'watching.' How much more at home the poet seems in these few lines descriptive of peaceful country life!

1. 96. An idea first used by Homer, Od. 16. 54, then by Bacchylides, Frag. 9

ἐν δὲ σιδαροδέτοιςι πόρπαξιν  
αἰθῶν ἀραχνῶν ἰστοὶ πέλονται.

l. 97. διαστήσαντο, 'set the threads apart' or at intervals.

l. 100. Cp. Ov. Met. 4. 57

'ubi dicitur altam

coctilibus muris cinxisse Semiramis urbem.'

l. 104. Ἐτεόκλητος. So called because Eteocles, king of Orchomenus, was, according to the legend, the first person who sacrificed to the Charites. He is of course distinct from the better-known Eteocles, the brother of Polynices and Antigone.

This is the Orchomenus in Boeotia called Minyean after Minyas one of its kings, to distinguish it from Orchomenus in Arcadia.

l. 105. Erginus overcame the Thebans and exacted tribute from them, from which they were delivered by Hercules.

l. 107. σύν, not, 'in company with,' but, 'by help of.'

## IDYLL XVII.

THIS Idyll contains the praises of Ptolemy Philadelphus, and of the island of Cos, his birth-place; and is written entirely in the Epic style. It was no doubt written some time between B. C. 270 and 266, after Theocritus had migrated to Alexandria from Sicily. Having failed to win favour with Hieron, he was desirous now of ingratiating himself with Ptolemy II. The poem is decidedly inferior to the general style of Theocritus, and has been considered by some critics unworthy to be reckoned among his writings.

ll. 1 foll. As Jupiter is the first among gods, so is Ptolemy the first among men. For this commencement, cp. Virg. E. 3. 60, Hor. Ep. 1. 1, 1, and Milton, *Paradise Lost*, 5. 165

'Him first, Him last, Him midst and without end.'

ll. 9 foll. As the woodman entering the thick forests of Ida doubts which tree he shall first cut down, so I am embarrassed by the number of subjects upon which I can praise Ptolemy.

l. 11. πάρα for πάρεστι.

l. 13. ὅλος μὲν. Here we have the praises of Ptolemy Soter, the son of Lagus and father of Philadelphus; to which corresponds οἷα δὲ below l. 34, the praises of Berenice. ὅλος and οἷα both depend upon πάρα εἰπεῖν l. 11.

1. 16. *πατήρ*, i. e. Jupiter.

1. 17. As each god had a separate chamber in Olympus, so on earth a separate shrine was allotted to each in the temple of Jupiter. Cp. Hom. Il. 1. 607.

1. 19. *αἰολομίτρας*. The *μίτρα* or tiara of the Persians was a tall, pointed cap. See Herod 7. 61.

1. 20. *κενταυροφόνιο*. See on 7. 149.

1. 24. Cp. Apoll. Rhod. 4. 872

*ἀμβροσίῃ χρίεσκε τέρεν δέμας, ὅφρα πέλοιτο  
ἀθάνατος καὶ οἱ στυγερὸν χροὶ γῆρας ἀλλάκωι*

and 15. 108.

1. 25. *νέποδες*. This word is used by Homer, Od. 4. 404, where seals are called *νέποδες καλῆς Ἀλοσύδνης*: upon which passage Eustathius comments, *νέπους κατὰ τινὰ γλῶσσαν, ὁ ἀπόγονος*. It was used in this sense by the Alexandrines, as though connected with the Latin 'nepos.'

1. 26. *ἀμφοῖν*, i. e. Alexander and Ptolemy. By *Ἡρακλείδας* is meant Caranus, the most ancient king of Macedonia, who was said to be a descendant of Hercules.

1. 28. *τῷ*, 'wherefore.' Cp. Hor. Od. 4. 8, 30.

1. 30. *τῷ μὲν*. Hercules makes his two descendants act as his squires or valets.

1. 32. *λευκοσφύρου*. The epithet is *καλλίσφυρον* in Hom. Od. 11. 602; cp. 28. 13.

1. 34. See on 15. 107, and above on 1. 13.

1. 37. Similarly Aesculapius, in an epigram of Crinagoras, is said to have endowed Praxagoras with the healing art:

*αὐτὸς σοι Φοῖβοιο πᾶσι λαβικηδέα τέχνης*

*ἰδμοσύνην, πανάκῃ χεῖρα λιπνόμενος,*

*Πρηξαγόρῃ, στέρνοις ἐνεμάξατο.* Anthol. Plan. iv. 273.

1. 41. *ἐπιτρέποι*. 'So may a man entrust the care of all his house to his children,' i. e. whenever he has a loving wife.

1. 46. *ἐνεκεν*, 'owing to you.'

1. 49. See the description of Charon and his ferry in Virg. Aen. 6. 298 foll.

1. 50. *ἴδς* = *σῶς*. So again, 22. 173: *σφετερός* for *ἐμός* occurs 25. 163.

1. 53. *Ἀργεῖα*, i. e. Deipyle. *κυάνοφρον*, see 3. 18. Diomedes is called Calydonian because Tydeus originally came from that city.

1. 64. *ἀλάλυσεν*, 'shouted for joy.'

1. 66. *ἄλβιε*. Observe the attraction of the predicate into the vocative.



Similarly Eurip. Tro. 1221

σὺ δ' ὦ ποτ' οὔσα καλλίνικε μυρίων  
μήτερ τροπαίων

and Virg. Aen. 2. 282.

1. 67. κυανόμηνκα: so also Pindar, Frag. 5 κυανόμηνκα θήβαν.

1. 68. The neighbouring promontory Triopium shared in the honour of the island of Cos, the birthplace of Ptolemy, just as the neighbouring island of Rhenea shared the honour of Delos, the birthplace of Apollo.

1. 70. Thucydides, 3. 104, relates how Polycrates joined this island to Delos with a chain, in honour of Apollo.

1. 73. μέλοντι. Cp. Hor. Od. 1. 12, 50.

1. 75. γενόμενον ταπρῶτα, 'from the moment of his birth.' So Callim. Hymn. Di. 23

γυνῆες . . . ᾗσι με Μοῖραι  
γεινομένην τὸ πρῶτον ἐπεκλήρωσαν ἀρήγειν.

Cp. Hor. Od. 4. 3, 1 foll.

1. 79. See on 16. 31.

1. 80. Egypt, watered and fertilized by the inundations of the Nile, excels the other numerous countries which are fertilized by rain.

11. 80-84.  $300 + 3000 + 30000 + 3 + 3 + 3^3 = 33333$ . The number is made up from the mystic number 3; but is not far from the truth according to Diodorus Siculus, who says that in the reign of Ptolemy Soter the towns of Egypt numbered 30,000. Cp. Plat. Rep. 587 D, where, in a fanciful comparison of the happiness of the kingly-minded man with that of the despot, the ratio is calculated as ἐννεακαίκοσι-καίεπτακοσιοπλασιάκις, (729 : 1)—729 being the 6th power of 3.

1. 86. ἀποτέμνεται, 'cuts off for himself,' 'claims.'

1. 92. ἀνάσσονται, followed by the dative, as Hom. Od. 4. 177  
ἀνάσσονται δ' ἐμοὶ αὐτῷ.

1. 97. Cp. Id. xv. 47. It is worth while to quote Herodas, Mim. 1. 26 foll. describing the advantages of a residence in Egypt—

κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα  
ὅσ' ἐστι κου καὶ γίνετ' ἐστ' ἐν Αἰγύπτῳ—  
πλοῦτος, παλαίστρη, δύναμις, εὐδία, δόξα,  
θέαι, φιλόσοφοι, χρύσιον, νηπίσκοι,  
θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστής,  
μουσῆιον, οἶνος, ἀγαθὰ πάνθ' ὅσ' ἂν χρήζη.

1. 98. πολυκήτεα. Cp. Seneca, Quaest. Nat. 4. 2, 11 'Nilus belluas marinis magnitudine vel noxa pares educat.'

1. 105. τὰ δέ, 'some' besides the πατρώια of the preceding line.

1. 107. Cp. Hor. Sat. 1. 1, 33 foll.

l. 109. αὐτὸν ἀπαρχομένοιο, 'because he is constantly offering to them first-fruits.'

l. 112. We learn from Athenaeus that the Dionysiac festivals were celebrated in this reign at Alexandria with great magnificence.

l. 115. See on 16. 29.

l. 118. τοῦτο. This fame, this

δπηθόμβροτον αὔχημα δόξας  
οἶον ἀποικομένων ἀνδρῶν δαίταν μανύει  
καὶ λόγοις καὶ αἰδοῖς. Pind. Pyth. 1. 92.

But their riches and the spoils of Troy have perished.

l. 120. Cp. Catull. 3. 11

'Qui nunc it per iter tenebricosum  
illuc, unde negant redire quemquam;'

and Shakespeare, Hamlet, Act 3. Sc. 1

'The undiscovered country, from whose bourne  
No traveller returns.'

l. 121. 'He is the only one who either in past or present time has dedicated altars to his mother as well as his father.'

ὄν, κ.τ.λ., literally, 'those of whose yet warm footsteps the ground being trodden upon receives the impression.'

l. 125. ἱδρυσεν, 'set up statues of them.' Cp. Hor. Od. 4. 1, 20. The statues of Minerva at the Parthenon, and Jupiter Olympius, the work of Phidias, were similarly ivory and gold.

From the mention in the passage of Herodas, quoted above, of θεῶν ἀδελφῶν τέμενος, it would seem that Ptolemy III, surnamed Euergetes, erected a temple to his father Philadelphus and his mother Arsinoe.

l. 131. A cunning piece of flattery. Juno was sister as well as wife of Jove: so was Arsinoe of Ptolemy.

l. 137. ἐκ Διός. So the poet ends with Jupiter, as he began.

## IDYLL XVIII.

AN Epithalamium, or marriage-song for the nuptials of Menelaus and Helen. In this Idyll, Theocritus has been accused of having borrowed ideas and words in several places from Stesichorus and Sappho.

Compare the Epithalamia of Catullus, 61 and 62.

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l. 1. The reading of this line must be left as it stands here, until at all events some better alteration than ἐν ποτατῇ Σπάρτῃ, suggested

by Briggs and received by Paley, may be deemed universally satisfactory. It is highly improbable that so simple a word as *τῆ* should ever have been altered to *ἄρα*: so that if *ἄρα* cannot be considered right, we must imagine that in the words *ποκ' ἄρα* some epithet of *Σπάρτη* has been concealed.

*ἄρα*, supposing it to be right, is used in the same way as in 22, 27, as if to introduce some story, or episode: as we say, 'Well then, so,' &c. So this may have been an episode intended to be introduced into a longer poem. We are told moreover by Schneidewin that the Epithalamium of Stesichorus was episodical, and that Theocritus has copied not only his matter but his manner, and begun with *ἄρα*.

*ξανθότριχι*. *ξανθός* in Homer is a common epithet of Menelaus.

1. 2. *ὑάκινθον*. See on 10. 28.

1. 3. *νεογράφω*, 'recently decorated.'

1. 4. *μέγα χρήμα Λακωνῶν*. So

*μέγα χρήμα τῆς ἐμπίδος* Aristoph. Lys. 1030;

*σὺνδὲ χρήμα γίνεται μέγα* Herod. 1. 36. Translate here, 'fine strapping Spartan girls:' their athletic propensities are referred to in l. 23.

1. 5. *Τυνδαριδῶν τὸν ἀγαπατὴν*, 'the best beloved of Tyndarus' daughters.' *κατεκλάξατο*. Cp. *ἀποκλάξας* 15. 77, and observe the difference of voice; *ἀποκλάξας* referring to the shutting the bride away from the others, and *κατεκλάξατο* to shutting her in with himself.

1. 9. *πρωΐξέ*, 'before the usual time.' So Hom. Od. 15. 393

*οὐδέ τί σε χρὴ*

*πρὶν ὥρῃ καταλέχθαι*.

*γαμβρέ*, literally, 'son-in-law,' used for bridegroom here and 15. 129.

1. 12. *αὐτόν*, 'by yourself,' i.e. you ought not so early to have separated Helen from us her playmates.

1. 14. *ἐπεί, κ.τ.λ.* You need not have been in such a hurry to take her from us, since she is yours now for years to come.

*ἔνας*, 'the day after to-morrow.'

1. 15. *νυός*, literally, 'daughter-in-law,' used for bride 15. 77. On the rhythm of the line, see Preliminary Remarks, pp. xx, xxi.

1. 16. Here are traces of Sappho,

*ὀλβιε γαμβρέ, σοὶ μὲν δὴ γάμος ὥς ἄραο*  
*ἐκτετέλεστ', ἔχεις δὲ πάρθενον ἂν ἄραο.*

Bergk. Anth. L. p. 373.

*ἐπέπταρεν*. Cp. Catull. 45. 17

'Hoc ut dixit, amor, sinistram ut ante,  
dextram sternuit approbationem;'

and Propert. 2. 3, 24

'Aureus argutum sternuit omen Amor;'

Hom. Od. 17. 545

οὐχ ὀράς δ' μοι νῆδς ἐπέπταρε πᾶσιν ἐπεσοι;

It appears that a sneeze was a lucky omen, if (we gather from the quotation from Catullus) it was on the right hand. Sneezees were even in ancient times saluted with the words Ζεῦ, σῶσον—and this custom holds to this day in almost every country.

1. 17. ὥς ἀνύσαιο, 'that you might gain your object.' Cp. 5. 144.

1. 21. The letter cut off in τέκοιτ' is ε.

1. 24. Of the Spartan maidens' athletic habits Aristophanes says,

ῥίτε πᾶλοι ταῖ κόραι

πᾶρ τὸν Εὐράταν

ἀμπάλλοντι πυκνὰ ποδοῖν ἀγκονιδῶαι. Lys. 1308;

and in Plat. Lyc. 14 Λυκοῦργος τὰ μὲν σώματα τῶν παρθένων δρόμοις καὶ πάλοις καὶ βολαῖς δίσκων διεπύνησεν.

1. 25. οὐ Δᾶν seems scarcely appropriate in the mouths of Spartans, being a Sicilian affirmation. Meineke's alteration to τῶν οὐτις is much more probable.

11. 26, 27. In these two lines there is considerable doubt about the text: and the alterations by conjecture are innumerable. Let us first consider the general structure of the six lines 26-31. There are two separate comparisons of Helen; one in the first tristich, of the bright cheerfulness of her beaming beauty, where the repetition of the verb διαφαίνω shows the point of the comparison: the other of the graceful elegance of her stature and carriage, pointed by the repetition of κόσμος. Moreover, there are in each comparison two objects to which Helen is compared: in the latter tristich these are κυνάρισσος and ἱππος: in the former they are apparently Ἄδς and ἔαρ. What then are we to make of πότνια νύξ? Mr. Hicks, in the Journal of Philology (Vol. xiii. No. 25), contends that νύξ must be retained, to balance χερμῶνος, and suggests the reading

πότνιά τοι νύξ, λευκόν, κ.τλ.

translating thus—'Lovely the face of rising dawn when she beams on thee, reverend Night.' I cannot accept this, but think that νύξ may be dispensed with, since it can only be retained as a vocative case. Meineke's reading, adopted by Paley, and given in the foot-notes, makes very good sense, but cannot be considered otherwise satisfactory.

[It is noticeable that we have 12 lines here which separate themselves naturally into 2 pairs of tristichs, apparently to be sung alternately in semichorus: the first pair referring to Helen's personal beauty, and the second to her accomplishments.]

1. 29. Cp. Virg. E. 7. 65; 5. 32.

1. 30. *κυνάρισσος*. See 11. 45; 22. 41. They are called by Martial 'aeriae cupressi.'

1. 32. *ἐς ταλάρας πανίσδεται*. This refers to the preparation of the wool before commencing the weaving. Cp. Claud. Eutr. 2. 382

'Non alius lanam purgatis sordibus aequae  
praebuerit calathis; similis nec pinguis quisquam  
vellera per tennes ferri perducere rimas.'

1. 33. Cp. Plat. Phaedr. 268 *ἰδε καὶ σύ, εἰ ἄρα καὶ σοὶ φαίνεται διεστηκὸς αὐτῶν τὸ ἥτριον* (the warp) opposed to *κρόκη* the woof.

1. 34. *κελεύοντων*, the upright side-posts, which, together with the *jugum* (yarn-beam) formed the whole framework of the loom. See Dict. Ant. art. *Tela*. The work was cut away from these when finished. Cp. 15. 35.

1. 37. This refers to the supposed emanation of love from the eyes. Of the absence of this, speaking too of Helen, Aesch. Ag. 418

*δυμάτων ἐν Ἀχηνίαις ἔρρει πᾶσ' Ἀφροδίτη.*

1. 38. Here the whole chorus of maidens sing together again; and from here to the end we have some lines which may rank among the choicest of the bucolic style.

*οἰκέτις*, 'a housewife'; you have lost your maiden independence.

1. 39. *δρόμον*. Our racing-ground by the banks of Eurotas.

1. 43. *λωτῶ*: a different Lotus from that mentioned in 24. 45, as is shown by the epithet *χαμαὶ αὐξομένοιο*. See Virg. G. 2. 84. This Lotus is mentioned Hom. Od. 4. 602, where Menelaus is said to rule a country rich in Lotus: it is probably the plant called *Melilotus officinalis*, a herbaceous plant with pale yellow flower; which when dry has a very sweet fragrance. It is said that Gruyère cheese owes its flavour partly to this flower, which is common in those mountain pastures.

1. 44. *σκιεράν πλατάνιστον*. Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13, and Hom. Il. 2. 307. All these testify to the luxury of the shade of the plane-tree, under which all out-door lounging in summer necessarily took place. Socrates and Phaedrus converse beneath its shade, Plat. Phaedr. 229 A.

1. 46. They would anoint the tree, held sacred to Helen.

1. 47. 'Incisae servant a te mea nomina fagi,  
et legor Oenone falce notata tua.'

Ov. Her. 5. 21.

'Scribitur et vestris Cynthia corticibus.'

Prop. 1. 18, 22.

1. 49. Here again are traces of Sappho,

*χαῖρε, νύμφα, χαῖρε, τίμει γαμβρέ, πολλά.*

Bergk. Ant. L. p. 272.

l. 55. Cp. 24. 7.

l. 56. The custom was to have a second chorus or serenade early in the morning: so these twelve Spartan maidens promise to return at daybreak.

l. 58. Cp. Catull. 61 and 62, *passim*.

## IDYLL XIX.

THIS elegant epigrammatic morsel is by general agreement ascribed to Bion or Moschus rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this. See Appendix, p. 241.

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l. 4. ἐπάταξε, 'stamped upon.'

l. 6. ἄλκα. A change to the direct narration. He holds up his swollen fingers, crying, 'See! what ugly wounds!'

l. 8. εἰς is a correction of Valckenaer's for χεῖρ, and εἶψος of Meineke's for εἶς.

## IDYLL XXI.

A DIALOGUE between two fishermen, who wake before daylight in their wretched hovel. One tells a dream that he has just had about catching a golden fish and making a vow that he would give up his occupation. The other advises him to continue, because dreams will not feed him.

This Idyll has been condemned as spurious with scarcely adequate reason. The detailed description, from l. 8 to l. 15, of all the instruments of their craft has been considered unlike Theocritus. It is the only one of his Idylls in which fishermen are the principal characters. Two mimes of Sophron on the same subject are mentioned by ancient writers.

The text of this Idyll is the most corrupt of any; and has consequently invited an overwhelming number of conjectures more or less hazardous.

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l. 1. This line expresses our own proverb, 'necessity is the mother of invention.' Poverty, in Aristoph. Plut. 533, says,

τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι  
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει·  
and Plaut. Stich. 1. 3, 24

'Paupertas . . . omnes artes perdocet, ubi quem adigit.'

1. 4. With ἐπιψάουσι understand ἔπνου. There are several conjectural emendations, e.g. ἐπηύσησι which Hermann offers. αἶψα, αὐτὸς, νυκτός, 'by night.'

1. 7. In an epitaph in the Anthol. Pal. 7. 295 a fisherman is said to have died

ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα.

1. 8. τοίχῳ φυλλίνῳ. The side of the hut which was made of rush and boughs of trees interwoven.

1. 9. καλαθίσκοι. The *cruels* for carrying their fish in.

1. 10. δέλητα. This is the best of the very numerous conjectures: it is the plural of δέληρ, a contracted form of δέλεαρ, 'a bait.' The general readings are τε λήγα, τε λῆδα, and the like.

φυκιόεντα, probably 'consisting of sea-weed,' for it was supposed that fish fed upon this. Oppian (de Pisc. 3. 414 foll.) describes the manner of catching σάλπαι by baiting a place previously with stone covered with sea-weed, and when the fish had gathered round this in numbers,

τῆμος ἐπεντύνει κύρτου δόλον.

1. 11. κύρτοι. These were traps of wickerwork, resembling what are now called 'lobster-pots,' or 'weels,' in which the fish were caught as they flocked to suck at the sea-weed with which the stones placed inside to sink them were covered. A parrot's cage, in Anth. Pal. ix. 562, is called λυγοτευχέα κύρτον.

λαβύρινθοι were of a similar nature.

1. 12. κόπα. The reading of Ziegler and Meineke for κῶας.

γέρων, see on 7. 17.

1. 13. φορμὸς βραχύς, i.e. εἵματα, πῶσοι. But the latter is an unknown word. See footnotes to text.

1. 14. Cp. Plaut. Rud. 2. 1, 5

'Hisce hami atque hae harundines sunt nobis quaestu et cultu.'

πόρος, the usual reading is πόνος. See Ov. Met. 3. 586

'limoque solebat et hamis

decipere, et calamo salientes ducere pisces:

ars illi sua census erat.'

1. 15. This line has been well altered to the present text from οὐδαίς οὐ χύτραν, κ.τ.λ. 'Their threshold had neither door nor dog' for protection.

1. 16. The old reading here was

πάντ' ἰδὲκεϊ τήνας ἀγρας, πενία σφιν ἱταίρα.

The emendation of the former half of the line is due to Reiske, that of the latter to Ahrens, who quotes in support of it from Anthol. Pal. 9. 654

κερδαλείους δίδεσθε δόμους ληίστορες ἄλλους,  
τοῖσδε γὰρ ἐστὶ φύλαξ ἑμπεδος ἡ πενίη.

1. 20. δέ, in apodosis, 'when,' or 'then.' Cp. Herod. 5. 40 ἐπεὶ, κ.τ.λ., σὺ δὲ ταῦτα ποίεε. So Tacitus uses 'nondum . . . et.'

1. 22. Cp.

ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον.

Aristoph. Nub. 2.

1. 25. μὴ λαθόμεν. 'Surely I did not deceive myself?' i.e. it is not morning yet, I suppose?

1. 26. καιρός, not χρόνος. He means, 'the prescribed season' cannot alter its normal course.

1. 32. Here is another line of very doubtful reading. That of the text, adopted by Ahrens and Meineke, seems most intelligible, and gives the meaning—'a shrewd and sensible conjecture is the nearest approach to the interpretation of a dream.' Cicero says that there is a Greek saying with this purport, 'bene qui coniciet, hunc vatem perhibebo optimum' De Div. 2. 5. The saying is found in Eur. Frag. 944 μάντις ἀριστος ὅστις ἐικάζει καλῶς. Cp. also Eur. Hel. 857, Aesch. Pers. 226.

1. 36. ἀλλ' ὄνος. This is the nearest reading to the ἀλλονος of the MSS. It is to be interpreted as follows—the fisherman is complaining of wakefulness, and he compares his condition to two things as emblems of wakefulness; to a donkey in a thorn-bush, and to the light in the Town Hall, whose perpetual flame was sacred. The former of these similes seems strange to us; but it may have been a common saying in those days. If it is to be altered, might we read ἀλλ' ὁ νόσφι κάμνων? But we must bear in mind that ὄνος is also the name of a fish: so that the saying may be equivalent to 'a fish out of water'—or, in Mr. Miller's expressive language ('Pickwick Papers'), 'a dolphin in a sentry-box.'

1. 37. ἀγρυπνίαν. This word, then, becomes intelligible, which the usual αἰὲν ἄγραν was not.

1. 38. This, which is the MS. form of this line, appears hopeless. Any one is at liberty to make what he can out of it.

1. 40. οὐκ ἦν μάν, 'not that I was sleepy from having overeaten myself.'

1. 41. ἐφαιδόμεθ'. A delightful euphemism for having a poor dinner.

1. 44. τῶν τραφερῶν, 'one of the well-fed fish.' I dreamed of a large-sized fish and an exciting contest, just as a sleeping dog dreams of



chasing *bears*; for the reading ἀρκτον (from Ahrens) is evidently better than the old ἀρτον or ἀρτω. Cp. Tennyson, 'Locksley Hall,'

'Like a dog he hunts in dreams;'

and in 'Lucretius,'

'As the dog

With inward yelp and restless forefoot plies

His function of the woodland;'

which idea comes from Lucr. de R. N. 4. 991

'Venantumque canes in molli saepe quiete

iactant crura tamen subito,'

where he is proving that waking instincts are reflected in dreams.

Observe the unusual acc. *ιχθύα* for *ιχθύς*.

l. 48. περικλώμενος, 'bending forward;' a somewhat doubtful reading. See footnotes to text.

l. 49. πῶς μὲν ἔλω. This μὲν is utterly feeble. πῶς ἔλω would be a direct deliberative question. The other reading, πῶς κεν ἔλω, presents too anomalous a construction, especially after a historic tense, which would require *ὅπως* ἔλοιμυ. Query, πῶς *ἐνέλω*?

l. 50. Here are described the angler's artifices: first he makes his fish feel the hook, so as to induce it to show fight and tire itself, and lets it take the line out; then, when it is tired, he hauls it in.

l. 52. ἤνυσσα δ' ὦν, the emendation of Scaliger for ἤνυσ' ἰδάν. 'And so, then, I finished the struggle.'

l. 56. ἔλῶν. So I have ventured to alter the usual *ἐγών*.

l. 58. Here again our text exhibits, as in l. 38, the MS. unintelligible reading. Paley's reading (as in footnote) makes good sense; because the fisherman was fishing from the shore; he therefore says, 'I proceeded to draw my boat towards the shore by its ropes,' because he intended to have no more to do with the sea.

l. 59. οὐκέτι. We should expect *μηκέτι*, but ὥμοσα οὐκέτι may be taken as equivalent to οὐκέτι ὥμοσα. So, in the use of *ὅφ' φημι*, the force of the negative belongs to the verb of the objective clause. See Paley on Eur. Hel. 836

τί φῆς; θανείσθαι κοῦπον' ἀλλάζειν λέχη;

l. 63. The weakness of these last five lines is painfully evident. The pronoun *σύ* is three times used without the slightest emphasis attaching to it. This weakness confirms the case of those who deny that Theocritus was the author of this Idyll.

## IDYLL XXII.

THIS is a kind of imitation of the old Epic hymns. Theocritus, when settled in Alexandria, seems to have given up the pastoral style, and tried his hand at various other styles. He is accused, though without sufficient reason, of too close imitation of the Hymns of Callimachus. He here describes two exploits of the Tyndaridae; one of Pollux conquering the giant Amycus in a boxing match, another of Castor killing Lynceus.

1. 2. These accomplishments of the Twins are universally celebrated. Cp. Hom. Il. 3. 237

*Κάστορά θ' ἰππόδαμον καὶ πῶς ἀγὰθὸν Πολυδεύκεα*  
and Hor. Od. 1. 12, 25 foll.

*φοβερόν*, 'a terrible fellow to provoke to a boxing-match.'

1. 3. See a description of 'caestus' in Virg. Aen. 5. 401 foll., where Eryx appears armed with

'Geminis immani pondere caestus,'  
which were made of the conventional seven bulls' hides,  
'ingentia septem  
terga boum plumbo insuto ferroque rigeant.'

1. 5. Leda was daughter of Thestius.

1. 6. *ἐπὶ ξυροῦ*, 'on a razor's edge,' a common expression for extreme peril.

1. 7. So the Great Twin Brethren are the deliverers at the battle of the Lake Regillus. See Macaulay's 'Lays of Ancient Rome.'

1. 8. Their office of protecting sailors is also constantly mentioned. Cp. Hor. Od. 1. 3, 2; 12, 27 foll.; 4. 8, 32; 3. 29, 64; Acts 28. 11.

*οὐρανοῦ ἔξανόντα*. If this is correct, it must mean 'rising up from the horizon.' But Meineke's conjecture *οὐρανὸν εἰσανιόντα* seems preferable.

1. 9. *βιαζόμεναι*, 'in spite of' the storms foretold by the rising and setting of certain stars. See on 7. 53. Cp. Herod. 9. 41 *τὰ σφάγια βιάζεσθαι*.

1. 10. of δέ, i.e. the gales.

1. 12. *ἐς κοίλαν*, into the interior of the hull of the ship, crushing in the bulwarks.

1. 13. *ἀρμενα*. See 13. 68.

1. 16. *ἀρρήκτοις*. In imitation of Homer's *ἀρρηκτος νεφέλη*, 'impenetrable.'

1. 18. Observe the usual omission of the preposition *σύν* with the pronoun *αὐτός*.

1. 19. ἀπολήγοντ'. Remark the *o* lengthened before the liquid. So in the same word, Hom. Od. 19. 166

οὐκ ἔτ' ἀπολήξεις τὸν ἐμὸν γόνον ξερέουσα;

Cp. Hor. Od. 1. 12, 30

'Concidunt venti fugiuntque nubes.'

1. 21. ὄνων ἀνὰ μέσσον, 'between the Aselli.' These are two stars in the constellation Cancer, between which is the small cluster Praesepe, called here ἀμαυρή φάτνη, 'the faint crib,' because only seen in very clear weather. Aratus thus describes it,

σκέπτεο καὶ φάτνην· ἡ μὲν τ' ὀλίγη εἰκνύα

ἀχλύϊ, βορρείῃ ἐπὶ Καρκίνῳ ἡγῆλάζει·

ἀμφὶ δέ μιν δύο λεπτὰ φαινόμενοι φορέονται

ἀστέρες

καὶ τοὶ μὲν καλλέονται Ὀνοί, μέσση δέ τε φάτνη.

Dioscor. 861 foll.

1. 27. ἡ μὲν ἄρα. See on 18. 1. Introduction of an Episode. This story is related in the commencement of Apollonius Rhodius, Argonaut. 2, who, however, places the scene on the shore of the Propontis, before the ship came to the Symplegades. Cp. 13. 22, where there seems to be possibly some confusion about the geography.

1. 29. Βέβρυκας. The second syllable is long in Apoll. Rhod. except in a single instance.

1. 33. Cp. 13. 33: πυρεῖα, according to the Schol. on Apoll. Rhod. Arg. 1. 1184, were pieces of wood. Cp. Hom. Hym. Merc. 111

'Ερμῆς τοι πρῶτιστα πυρῆια πῦρ τ' ἀνέβακε.

Philoctetes (Soph. Phil. 296) and Achates (Virg. Aen. 1. 174) use flints.

1. 34. οἰνωπός, 'ruddy.' The same epithet is applied by Euripides to the human cheek. οἰνωπὸν γένυν Phoen. 1160, and Bacch. 438.

1. 36. θηεύμενοι. Observe the Epic form. So again in 25. 108.

1. 37. Theocritus here comes out for a few lines in his natural style of description, so favourable an opportunity presenting itself.

1. 42. φίλα ἔργα. Homeric usage of Digamma. Sq also μέγα ἔργον 1. 118. Cp. 25. 37 σάφα εἰδώς, and ibid. 40 μέγα εἶδος. Also 17. 13 and 18.

1. 43. ἔαρος λήγοντος. This agrees with 13. 25, where this Argonautic expedition is said to have been set on foot in the later spring.

1. 45. τεθλασμένος οὐατα. The usual appearance of prize-fighters in all ages. Cp. Mart. 7. 32, 5

'fracta aure magister,'

the teacher of boxing. Cp. Plat. Protag. 342 B ὡτά τε κατὰγυνται

μιμούμενοι αὐτοὺς καὶ ἔμοντας περιερίττονται, and Gorg. 515 Ἐ τῶν τὰ ᾧτα κατεαγότων, in both of which places the words are used to denote people who imitated the Spartan manner of life and assumed in every possible way the character of the athlete.

11. 46 foll. 'His huge chest was arched convexly, ay and his broad back too, with iron flesh, like a colossus of hammered metal.' Mr. E. A. Gardner, in the New Edition of Dr. Smith's Dictionary of Antiquities (Vol. ii. 690 b.), finds fault with the use of σφυρήλατος here, as being inapplicable to any material but gold.

1. 48. Cp. 25. 149 of the muscular development of Hercules. Here the rounded appearance of the projecting *biceps* muscle is compared to that of a smooth round waterworn pebble. It is possible that Tennyson had this in mind in the following passage in 'Idylls of the King' (Enid 76)

'Arms on which the standing muscle sloped  
As slopes a wild brook o'er a little stone,  
Running too vehemently to break upon it.'

1. 50. Cp. Hor. Od. 3. 29, 36.

1. 52. ἐκ ποδῶνων, 'by the paws,' or rather by those ends of the hide where the paws were. So Claudian describes Bacchus in a tiger's skin, 'quem Parthica velat tigris, et auratos in nodum colligit unguēs.'

Pros. Rapt. i. 16.

1. 54. Contrast throughout this Stichomythia the courteousness of Pollux with the surliness of Amycus, and remark the play on the words χαῖρε, and θάρσει. Pollux addresses the giant, 'good-morrow, friend,' who answers, 'How is it good-morrow with me,' &c. Cp. Eur. Hec. 426

ΠΟΛ. χαῖρ', ὦ τεκούσα, χαῖρε Κασσάνδρα τέ μοι.

ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

1. 55. Observe μή, not οὐ. 'Any *men* whom I have never seen before.' Lat. 'quos nunquam viderim.'

1. 56. θάρσει, 'reassure yourself.'

μή φάθι λεύσσειν is the same as οὐ λεύσσεις.

1. 57. θαρσέω, 'Oh! I've assurance enough, thank you!'

1. 59. τῆς σῆς γε. 'At any rate I'm not trespassing on your land,' as you are on mine.

1. 60. ἔλθεις. 'Well, I hope you will come.'

1. 61. The conjunction of imperative mood with indicative, and negative sentence with affirmative, makes this an awkward line to translate: 'Let's hear no more of your entertaining me, for I have no entertainment ready for you.'

For ἐν ἑτοίμῳ, see below, l. 212.

l. 62. δαιμόν', pleasantly insinuating, with a shrug of the shoulders, 'But, my good Sir.'

l. 63. γνώσεαι, 'a threat,' see 26. 19.

τέρσει. I incline to the opinion of Buttman and Meineke, that this is a future, as if from τέρρω. The sentence requires a future.

l. 65. So Apoll. Rhod. Arg. 2. 12 foll.

οὐ τινα θέσμον ἔστιν ἀφορμηθέντα νέεσθαι  
ἀνδρῶν ἰδνείαν ὅς κεν Βέβρυξι πελάσση  
πρὶν χεῖρессιν ἐμῇσιν ἔς ἀνὰ χεῖρας ἀείραι.

l. 66. ὄμματα δ' ὀρθά. These words are a puzzle, and have given rise to numberless conjectural emendations. Pollux asks if they are to fight the fair boxing-match, or to allow also all the tricks of the pancratium: these, as we see in 24. 112, were indulged in when the combatants were down: so ποσσι θένων σκέλος refers, apparently, to the tripping up which preceded the bear-fighting on the ground. There appears to be some word or words still undiscovered in ὄμματα δ' ὀρθά: possibly some reference to *gouging*.

l. 67. σφετέρης. Here put for σῆς. It is used also for the first person in 25. 163, and for the third in l. 209.

l. 68. συνερείσω. 'Clench' my fists. Cp. Id. 25. 266.

l. 69. ἀμός. This word is explained as equivalent to τις by Schol. on Hom. Od. 1. 10, where the word ἀμόθεν is equivalent to ποθέν.

l. 72. The amusement of cock-fighting is distinctly alluded to by Pindar, Ol. 12. 20, where he says that the renown of Philanor would have been wasted, ἐνδομάχας ἄτ' ἀλέκτωρ, had he not been obliged to quit his country. It was a political institution at Athens, and was supposed to be an instructive example of bravery. Garlick was given the cocks to excite them; hence Aristoph. Eq. 494 ἐσκοροδισμένους μάχη. They were also often armed with an artificial spur. Quail-fighting was even more engrossing: Athenaeus calls it ὀρνυγομανία. The quails were placed within a ring, and the bird which drove the other out of the ring was the victor. See Bekker's Charicles, Sc. 5.

l. 74. μαχσοσαίμεσθ'. Potential without ἀν, as frequently in Theocritus.

l. 75. Cp. 9. 27. The use of the shell for a trumpet was subsequent to the Heroic Age. See Eur. Iph. T. 292

κόχλους τε φουσῶν συλλέγων τ' ἐγχαίρουσι.

The word κοῖλον should be taken with μυκήσατο, 'uttered a hollow roar.'

l. 77. ἀεὶ join to κομβώντες, as in 17. 107.

l. 79. The ship Argo was built at Pagasae in Magnesia.

l. 82. σύναγον, 'went to meet one another;' cp. intransitive use of πόνταγε 15. 78.

1. 83. Now follows a spirited description of the fight; for others similar to which see, in Greek, Hom. Il. 23. 651, Apoll. Rhod. Ar. 2. 51 foll. and their Latin imitators, Virg. Aen. 5. 426 foll. and Valerius Flacc. Argon. 4. 251 foll.

1. 90. σύν δὲ μάχην ἐτίναξε, 'and forced the fighting.'

πολὺς ἐπέκειτο, κ.τ.λ. 'pressed upon him heavily, with his head bent towards the ground.' Cp. Herod. 7. 158 πολλὸς ἐπέκειτο λέγων τοιάδε, ibid. 9. 91 πολλὸς ἦν λισσόμενος.

1. 94. Τιτυφ. He was like Tityus in size, whose body, according to Homer (Od. 11. 576),

ἐπ' ἔννεα κείτο πέλεθρα.

See Virg. Aen. 6. 596, where Homer's description is imitated.

1. 95. See Virg. Aen. 5. 460

'densis ictibus heros

creber utraque manu pulsat versatque Dareta.'

1. 98. μεθύων, 'staggering.' So Hom. Od. 18. 240

νευστάζων κεφάλῃ μεθύοντι τοικώς

and Virg. Aen. 5. 468

'genua aegra trahentem

iactantemque utroque caput, crassumque cruorem  
ore eiectantem;'

ib. also 25. 260.

1. 102. χερσὶ προδικεύς, 'sparring at him.'

1. 109. ἔξω join with αὐχένος. The giant could not guide his blows, which either fell harmlessly on the chest of Pollux or passed by the side of his neck.

1. 112. Here is introduced an absurd exaggeration, in order to convey an idea of the miraculous superiority of the Jove-born hero.

1. 113. δάιγος. See 1. 47.

1. 115. ἀδηφάγον, a common attribute of boxers. Cp. 4. 34.

1. 116. A not uncommon hiatus with a trochaic caesura in the third foot, at a pause in the sense. Cp. 13. 24; 24. 71.

1. 118. Now comes the great crisis of the fight; Amycus, thinking to end it with one great effort, seizes with his left the left wrist of Pollux, bringing forward his own left shoulder at the same time, with the object of preventing Pollux from guarding the blow he was preparing to give him with his uplifted right, by the same action guarding his own face from his adversary's right fist: but Pollux, ducking his head, comes out underneath Amycus' left arm, and with the whole force of his shoulder dashes his right fist into Amycus' left temple, which is left unguarded, and gives him the *coup de grâce*.

1. 120. δοχμὸς ἀπὸ προβολῆς. 'Turning sideways from his original position,' i.e. bringing his left leg round and his left shoulder forward.

ἐτέρῃ, 'with the other hand,' i.e. his right.

1. 121. ἤνεγκεν, 'brought into play.'

1. 124. ὤμῳ. This appears to mean 'with his (Pollux) shoulder' rather than 'on his (Amycus) shoulder,' and to describe the weight and force of the blow. Cp. Id. 25. 148.

1. 126. So in Virg. Aen. 5. 436

'erratque aures et tempora circum  
crebra manus, duro crepitant sub vulnere malae.'

1. 129. ἀλλοφρονέων, 'senseless.' Deaf to the call of time.

1. 135. There is something quite comical about this affectation of the Epic diction: as though the poet said, 'There! so much for you, Pollux: now I come to Castor,' and so flung him all his epithets at once.

1. 137. Lynceus and Idas, sons of Aphareus king of Messene, were betrothed to Hilaeira and Phoebe, daughters of Leucippus; but the Twin Brethren carried off the girls, and hence arose the quarrel which is here described, not much to the credit of Castor. The story is somewhat differently told by Pindar, Nem. 10. 112 foll., viz. that Pollux fought with Lynceus and Idas to avenge his brother Castor, who had been mortally wounded by the latter. The pillar is thrown at Pollux without effect; he kills Lynceus, and Jupiter blasts the bodies of the two unsuccessful brothers with lightning. Ovid also (Fast. 5. 699) gives an account beginning thus,

'Abstulerant raptas Phoeben Phoebesque sororem  
Tyndaridae fratres, hic eques, ille pugil;  
bella parant repetuntque suas et frater et Idas,  
Leucippo fieri pactus uterque gener.'

1. 149. ἐπ' ἀλλοτρίους λεχέεσσι, 'for the purpose of robbing others of their affianced brides.'

1. 150. This is to be interpreted as follows: The Dioscuri had gained booty in an expedition which they made in Arcadia conjointly with Lynceus and Idas: in a quarrel which ensued about the division of this spoil, the Dioscuri gave up their share to Leucippus, who in return offered them his daughters. They are therefore here accused by Lynceus of perverting by this offer the mind of Leucippus.

1. 156. He enumerates all the provinces of the Peloponnesus.

1. 158. Σισυφίς ἄκρά. The isthmus, so called from Sisyphus, the founder of Corinth.

1. 167. ἴσκειν. This word, properly meaning 'to make like,' has in the Alexandrian poets the sense of 'to speak,' derived, according to

Buttmann, from a misinterpretation of its use in Homer. See Prelim. Rem. p. xix.

1. 168. Cp. Hor. Od. i. 26, 2, and Tibull. i. 4, 21  
*'Veneris periuria venti  
 irrita per terras et freta summa ferunt.'*

1. 170. ἀνεψιῷ. Because Tyndareus and Aphareus were half brothers, sons of Gorgophone, daughter of Perseus.

1. 172. λοῦσαι, 'to bathe' your swords in blood. Cp. Anth. Pal. 6. 2  
*δπλα τάδε πολέμοιο πεπαιμένα δακρυόεντος  
 Περσῶν ἱπομάχων αἵματι λουσάμενα·*

and Virg. G. 3. 221, Aen. 10. 727, and Cul. 60

*'Assyrio bis vellera lauta colore.'*

1. 173. ἐὼς here and 24. 36 for σός, as σφέτερος in l. 67.

1. 174. ἐρωήσουσιν, 'shall keep aloof,' 'leave us alone.' χείρας is governed by ἀποσχομένῳ. See Aesch. Suppl. (Paley) 736

*οὐ μὴ τριάντας τάσδε καὶ θεῶν σέβῃ*

*δείσαντες ἡμῶν χεῖρ' ἀπόσχονται πατέρ;*

ἐρωέω with the accusative in Theocritus has the sense of 'to leave' or 'desert.' See 13. 74, and 24. 100.

1. 180. 'It seems possible to settle a serious quarrel with trifling harm.'

1. 181. μεταμώνια. Another Homeric phrase. See II. 3. 363.

1. 190. For the lengthening of the final syllable of ἐνί, see Hom. II.

10. 254 *δπλοισι ἐνὶ δεινοῖσιν ἐδύτην.*

A similar description of single combat is to be found in Eurip. Phoen. 1380 foll.

1. 194. ἀκριβῆς ὄμμασι. Cp. Ap. Rhod. i. 153

*Λυγκεὺς δὲ καὶ δρυτάτοις ἐκέκαστο*

*ὄμμασιν, εἰ ἔτεόν γε πέλει κλέος ἀνέρα κείνον*

*ρηϊδίως καὶ νέρθεν ὑπὸ χθονὸς αὐγάζεσθαι·*

and Pind. Nem. 10. 116

*κείνου γὰρ ἐπιχονίαν*

*πάντων γένετ' ὀξύτατον ὄμμα·*

also Hor. Epp. i. 1, 28.

Valerius Max. i. 8. 14 says that his sight was so wonderful that he could have seen from Lilybaeum a fleet coming out of the harbour of Carthage! But that was before the earth was spherical.

1. 195. ὅσον, 'just.' Cp. i. 45; 25. 73.

1. 196. Lynceus aimed a cut at Castor's left knee, but Castor drew back his leg and maimed Lynceus' right hand as he brought down his sword for the cut.

1. 200. ἐμφύλιον. Cp. Soph. Ant. νεῖκος ἀνδρῶν ξύναιμον for νεῖκος ἀνδρῶν ξυνάιμον.



1. 206. Laocoösa, the mother of Lynceus and Idas. By other writers they are called sons of Arene, or Polydora.

1. 209. See on 1. 67.

1. 212. ἐν ἐλαφρῷ. Cp. 1. 61. Herodotus always uses the phrase ἐν ἐλαφρῷ ἐποιεῦμην (1. 118), ἐν ἐλαφρῷ ποιησάμενος (3. 154), and Tacitus, Hist. 2. 21 'dum atrociora metuebantur, in levi habitum.'

1. 214. For a similar conjunction of dual and plural, see 24. 17.

1. 218. Χῖος ἀοιδός. Cp. 7. 47.

1. 220. πύργον αὐτῆς. A very common metaphor. Perhaps Theocritus refers to Hom. Il. 1. 283, where we read that Achilles

μέγα πᾶσιν

ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.

Cp. Theognis 223

ἀκρόπολις καὶ πύργος ἐὼν κενεόφρονι δῆμῳ

. . . . ἐσθλὸς ἀνὴρ.

1. 222. ὑπάρχει, 'supplies.'

## IDYLL XXIV.

THIS Idyll contains an account of the exploit of the infant Hercules strangling the two snakes which were sent by Juno to kill him, the consultation of Tiresias by Alcmena, and his prophecy of Hercules' future adventures and glory. After this there is an account of the education of the youthful hero, the latter part of which seems, from the abruptness of the ending, to have been lost.

Compare with the commencement the latter part of Pind. Nem. 1.

1. 1. Μιδεάτης. So also 13. 20.

1. 2. Pindar's account is different in this particular.

1. 4. Πτερελάου. See Plaut. Amph. 1. 1, 251

'Ipsusque Amphitruo regem Pterelam suapte optruncavit manu.'

He defended himself against Amphitryo with success until his daughter Alcmena, to aid her lover, cut off her father's golden lock of hair which ruled his destiny, and so put him into her lover's power.

1. 6. ἀππομένα. Cp. 17. 65.

1. 7. A lovely cradle-song: three of the most touching lines in all Greek poetry. ἐγέρισμον. Cp. 18. 55, the opposite to the ἀτέρμονα νήχητον ὕπνον of Moschus Id. 3. 103.

1. 8. ἐμὰ ψυχά, 'my darlings.'

1. 11. *μεσονύκτιον* should be taken as an adverb. Cp. 13. 69. It is scarcely necessary to quote the well-known lines,

*μεσονυκτίοις ποθ' ὥραις  
στρέφεται δτ' Ἄρκτος ἤδη  
κατὰ χεῖρα τὴν Βοώτου.* Anac. 3. 1.

1. 12. The use of the preposition *κατά* here and in the lines quoted above might induce one to confound Boötes with Orion. Boötes, however, immediately follows the Great Bear, so that that constellation is said to be turning 'according to the direction of the arm of Boötes : ' whereas the position of Orion is such that as the Great Bear 'swings to its setting' (it just dips below the horizon in the N. at the latitude of Greece and Sicily) Orion is rising in the E. and 'showing up his mighty shoulder,' i. e. the star  $\gamma$  Orionis, or else the ruddy Betelgeuse, which are on his left and right shoulders respectively. 'Ὠρίωνα κατ' αὐτόν, then, can scarcely mean 'opposite to Orion' as generally translated. May it not mean 'in search of,' 'in pursuit of,' (like *κατὰ λήϊδα* Hom. Od. 3. 106,) or 'facing,' because its head is always turned in that direction, whence 'Ὠρίωνα δοκεύει Hom. Od. 5. 274?

1. 15. *δοῖ σταθμὰ κοῖλα θυράων.* 'Where the door-posts leave a space.' The jambs of the door in large buildings converged towards the top: there would therefore be a space at the bottom on both sides between the jamb and the pivot on which the door swung, through which the serpents came.

1. 16. *ἀπειλήσασα φαγεῖν.* An awkward expression: sufficiently so in Paley's opinion to make him declare the line spurious. Homer uses *ἀπειλέω* with future infin. for 'to promise' in Il. 23. 872. Compare with what follows Plaut. Amph. 5. 1, 55 foll.

1. 18. Cp. Virgil's account of the serpents sent to slay Laocoon, Aen. 2. 210 foll.

1. 22. *ἀνὰ οἶκον.* See on 22. 42.

*φάος*, so Plaut. Amph. 5. 1, 44

'Aedes totae confulgebant tuae quasi essent aureae.'

1. 23. *δπως.* Homeric usage for 'when.'

1. 24. *ἀναυδέας.* Similarly *λαμυρούς* 25. 234.

1. 26. See Pind. Nem. 1. 65

*ὁ δ' ὀρθὸν μὲν ἀντεινεν κέρα  
πειρᾶτο δὲ πρῶτον μάχας  
δισσάϊσι δόλους αὐχένων  
μάρψας ἀφύκτοις χερσὶν ταῖς ὀφίαι·  
ἀρχομένοις δὲ χρόνος  
ψυχὰς ἀπέπνευσεν μέλειν ἀφάτων·*

and Plaut. l. c.

'Postquam conspexit angueis ille alter puer  
citus e cunis exsilit, facit recta in angueis impetum,  
alterum altera adprehendit eos manu perniciter.'

l. 31. ὀψίγονον, 'born after hard labour.' Alcmena herself is represented saying,

'Septem ego per noctes totidem cruciata diebus  
fessa malis, tendensque ad caelum brachia magno  
Lucinam Nixosque pares clamore vacabam.'

Ov. Met. 9. 292.

l. 32. ἐπεὶ μογέοιεν, 'as often as they felt pain in their spinal vertebrae.' They kept colling themselves up, and uncoiling again as the pressure at their throats paralysed the muscular action.

l. 36. This was almost a proverbial expression for haste, as in Aesch. P. V. 137 σύθην ἀπέδιλος, and

ἀ δ' Ἀφροδίτα  
λυσσάμενα πλοκαμίδας ἀνὰ δρυμὸς ἀλλάγεται  
πενθαλία νήκετος ἀσάνδαλος. Bion l. 20.

ἐοῖς. See on 22. 173.

l. 38. νυκτὸς ὥρι. See 11. 40.

l. 39. ἀριφραδέες. See on l. 22.

l. 40. φῖλ' ἀνδρῶν. Cp. 15. 74, and Eur. Alc. 472 φίλα γυναικῶν, and Virg. Aen. 4. 576 'sancte Deorum.'

l. 42. μετά, 'to fetch.'

l. 45. λῶτινον, 'made of the wood of the λωτός.' This appears to be the *Celtis australis*, Linn., or 'European nettle-tree,' which is pretty common in the south of Europe. It bears a small sweet edible fruit, and the wood, which is very dark coloured, is well adapted for turning.

l. 46. The darkness returned when the serpents were dead.

l. 47. ἐκφυσῶντας. Cp. Virg. Aen. 9. 326, Shakespeare's Macbeth, Act 2, Sc. 2.

l. 50. This line is the exclamation of the slave who slept in the grinding-room, repeating her master's call. 'Get up! the master calls!' Mention of such a slave is made in Hom. Od. 20. 105

φήμην ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρίῃς  
πλησίον ἐνθ' ἄρα οἱ μύλαι εἶατο ποιμένοι λαῶν

and in Anth. Pal. 9. 418

ἴσχετε χεῖρα μυλαῖον ἀλετρίδης, εὐδετε μακρά.

αὐτός, 'the master.' Cp. Aristoph. Nub. 219, where Strepsiades asks 'who is that up there?' and a disciple of Socrates answers αὐτός, 'tis the master.' Again, Theophrastus describes the Κόλαξ bidding those

who met him stand still *ἔως ἂν Αὐτὸς παρέλθῃ*, 'till the great man has gone by.'

1. 55. *συμπλήγδην*. Either 'clapping their hands together' in astonishment, or 'beating their breasts' in horror. Probably the former.

1. 58. *κεκαρωμένα*, 'stupefied.'

1. 60. *ξηρόν*, 'stark, paralysed with fear.' Or perhaps 'too frightened to cry.'

1. 63. *τρίτον*. As the night was divided into three watches, so the third watch or *ἀλεκτοροφάνια* was divided into three divisions or cock-crowings. The first is mentioned 18. 56. The second by Juvenal, Sat. 9. 107

'Quod tamen ad galli cantum facit ille secundi.'

the third here indicates the end of twilight.

1. 64. So also Pind. Nem. 1. c.

*γείτονα δ' ἐκάλεσεν Διὸς ὑψίστου  
προφάταν ἔρχον ὁρθόμαντιν Τειρεσίαν.*

1. 68. *αἰδόμενος ἐμὲ κρύπτει*, 'hide it from me out of consideration.'

*καὶ ὥς . . . διδάσκω*. This *καὶ* is a very awkward introduction to the sentence: we should expect something like *τί δ' ὥς*; i. e. why am I telling you all this, seeing you know all about it? It is perfectly intelligible if we suppose a line to have been lost between 69 and 70, in which the sentence begun by 1. 69 was closed and a fresh interrogative one commenced: but a more elegant line probably than that suggested by Hermann, *ἄλλοτε μὲν χρηστὸν τότε δ' αὖ κακόν· ἀλλὰ τί ταῦτα*

1. 71. See on 22. 116.

1. 72. *Περσῆϊον*, because her father Electryo was son of Perseus.

1. 74. Cp. 6. 22; 11. 53.

1. 75. The action is that of rolling the wool between one hand and the knee, as the thread is drawn out with the other. See Anth. Pal. 7. 726

*ἡ μινῇ μινού περὶ γούνατος, ἄρκιον ἰστῷ,  
χειρὶ στρογγύλλουσ' ἱμερόεσσα κρόκην.*

1. 78. *ἀπὸ στένων*. Cp. 16. 49.

1. 80. *τελείσαντι οἰκαῖν*, 'to accomplish twelve labours before he can dwell,' the principal verb being expressed participially. Lat. 'duodecim demum confectis laboribus,' not before twelve labours had been accomplished.

1. 81. *πυρὰ Τραχίνας*. See Soph. Trach. 1191 and foll. The pile was upon Mount Oeta, near Trachis.

1. 85. Here we find the same kind of language used to describe the triumph of the physical force of a hero of divine origin over the natural world, as was employed by the Hebrew prophets to describe the universal peace which was expected to succeed the advent of the Messiah.

Cp. Isaiah 11. 6; 65. 35. Similar language is used by other poets in anticipation of the return of the Golden Age, the extinction of all noisome beasts, the removal of the necessity of manual labour, &c. See Hes. Op. D. 109 foll., Virg. E. 4. 18.

1. 87. ἀσπαλάθου. See on 4. 57. παλιούρου. See Virg. E. 5. 39. This was the 'Christ's thorn' used for hedges.

ἀχερδον. Perhaps some kind of wild pear, all of which are used for hedging.

All kinds of thorny shrubs were supposed to have a special virtue for averting calamity. See Ov. Fast. 2. 28

'Februa poscenti spinea (al. pinea) virga data est;'

and ibid. 6. 129

'Sic fatus spinam (al. virgam) quae tristes pellere posset  
a foribus noxas, (haec erat alba) dedit.'

1. 92. Some one of the servants was to take the dust and throw it from the rugged rock over the running stream, which was called Dirce. Cp. Exodus 32. 20, and 2 Kings 23. 12.

1. 93. ὑπερούριον agrees with κόνιν. So Livy, 27. 37 'Haruspices dixerunt infantem extorrem agro Romano alto mergendum.'

1. 94. ἀστρεπτος. Cp. Virg. E. 8. 101; Ov. Fast. 6. 164

'Quique sacris adsunt respicere illa vetat.'

καθαρό θείω, 'purifying sulphur.' Cp. Tib. 1. 5, 11

'Ipseque ter circum lustravi sulfure puro;'

and Hom. Od. 22. 481

οἶσε θείιον γρη῏, κακῶν ἄκος.

1. 96. ἐσπεμμένω. So Schäfer, 'tipped with wool.'

1. 99. ἐρωήσας. See on 22. 174.

1. 101. Cp. Hom. Il. 18. 57

τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὡς γουνοῦ ἀλωῆς.

1. 104. Here follows the account of Hercules' education, interesting because it gives us an idea of what Theocritus thought was the *curriculum* of the Heroic Age; or, possibly, actually describes what was the *curriculum* of his own time, e.g. γράμματα, which of course is an anachronism applied to the Heroic Age, like that of Brutus and Cassius (Shakespeare, Julius Caesar, Act 2. Sc. 1) hearing the clock strike.

1. 105. ἐπίσκοπον διστῶν, 'master of the aiming of arrows,' Like κώπης ἀνακτες for 'rowers.'

1. 107. The pupil here beat the teacher; for Eurytus had promised Iole to any man who should beat him at archery, which Hercules did, and because he refused Iole, shot him. According to Hom. Od. 8. 224,

Eurytus was killed for presumption in challenging Phoebus to a contest in archery.

1. 109. There are three Eumolpi in mythology:—1. son of Neptune, killed by Erechtheus; 2. a Thracian who established the Eleusinian mysteries; 3. the teacher of Hercules. Others call him son of Musaeus.

1. 109 foll. Here we have a difficult construction. There are three kinds of accomplishment in the athletic school that Hercules is taught:—1. *ὅσσα δ' ἀπὸ σκελέων*, where I take *ὅσσα* to agree with *σφάλματα*, as a cognate accusative with *σφάλλονται*: 2. *ὅσσα τε πυκταί*, where *ὅσσα* is object to *ἐξεύροντο* 'all the devices of boxers:' and 3. *ἃ τ' εἰς γαῖαν*, agreeing with *παλαίσματα*. That is to say,—1. The Argive cross-buttock; 2. the fair stand-up boxing match; 3. the rough-and-tumble, or bear-fight. The first was performed in wrestling, by projecting the hip and thigh sideways, and tripping up the adversary, and throwing him over the projected hip. *ἀπὸ σκελέων* goes with *ἔδροστρόφοι*, as in l. 78 and 16. 49. This feat is also alluded to by Theophrastus Char. 27 (*Περὶ ὀψιμαθίας καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκτὰ τὴν ἔδραν στρέφειν ὅπως πεπαιδευθῆναι δοκῇ*, i. e. 'He is the sort of man, when practising the wrestling attitudes in the bath, frequently to go through the motion of giving the cross-buttock, that he may seem to have been educated.'

1. 111. *ἱμάντεσσιν*. See 22. 80 foll.

1. 114. *Ἀρπαλύκῳ*. In Apollodorus, whose names of Hercules' instructors agree in every other case with those of our text, his teacher of wrestling, &c. is called Autolycus.

1. 119. Cp. Hor. Od. i. 1, 4.

1. 121. Cp. Hor. Od. i. 7, 9.

1. 122. *χρόνῳ διέλυσαν ἱμάντας*, 'had their leathern straps loosened by time,' not by any damage incurred in racing. The platform on which the charioteer stood was composed of straps tightly stretched and interwoven.

1. 123. Cp. 22. 120.

1. 124. *ἀνοχέσθαι*. So Meineke, for *ἀνέχεσθαι*, to preserve the sequence of Aorists, *ὀρέξασθαι—κοσμήσαι—κ. τ. λ.*

1. 125. *λῶχον τ' ἀναμετρήσασθαι*, 'to measure the strength of the enemy's advancing squadron;' to judge, that is, whether he would be outflanked; or, from the manner of their advance, to anticipate their tactics.

1. 127. *ἱππαλίδας*. Formed from *ἱππεύς*, like *δραπετίδας* from *δραπέτης*.

1. 136. 'This (great Doric loaf of coarse black bread) would easily satisfy a garden-digger.' *κορέσσαι* is optative, not infinitive. Hercules' appetite was famous among the ancient poets. See Aristoph. Ran. 550

ὁ πανούργος οὔτοςί,  
ὅς ἐς τὸ πανδοκεῖον εἰσελθὼν ποτε  
ἐκκαίδεκ' ἄρτους κατέφαγεν ἡμῶν.

1. 137. ἐπ' ἄματι, 'at the close of day.'

## IDYLL XXV.

THIS Idyll, which appears to be in rather a fragmentary condition, contains an account of the visit of Hercules to the farm of Augeas. He is taken to the king, who had come into the country to see his herds. He exhibits his strength in an off-hand way by pushing backwards with one hand a bull which threatened him, and subsequently he relates the story of his slaying the Nemean lion.

It falls naturally into three divisions:—(1) ll. 1-84; (2) ll. 85-152; (3) ll. 153 to end.

The beginning is evidently wanting; there seem to be several gaps in the middle, and probably a good deal has been lost from the end. Possibly it was left incomplete by the poet himself. Hermann adduces several reasons for believing Theocritus to have been the author; there is a general resemblance between it and his other poems, particularly in respect of the prosody; there are short vowels before a mute and liquid, which is characteristic of bucolic poets; the treatment of the Epic subject has a Theocritean colouring. There are few Dorisms in it.

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1. 1. τὸν δ' ὁ γέρω. Hercules has been enquiring of some farm labourer where he can find Augeas.

1. 2. πανσάμενος ἔργωιο. See on 22. 42.

τὸ ol. See ll. 88, 109. The Homeric usage of ol imitated.

1. 7. There is an arithmetical problem in Anthol. Pal. 14. 4, about the number of herds in Augeas' possession, to this effect: Augeas says in answer to Hercules' question, 'One-half are by the stream of Alpheus, one-eighth by the hill of Saturn, one-twelfth by the shrine of Taraxippus, one-twentieth by holy Elis, one-thirtieth in Arcadia; the rest are here, fifty in number.' How many were there altogether? Ans. 240.

1. 8. λαὸν for μίαν.

l. 9. The scene is in that part of Elis which belonged to the Epeans, of whom Augeas was king. The Elissus was a tributary of the Alpheus.

There is, however, something wrong in the reading of this line, for ἀμφ' has no possible sense, unless it may be taken adverbially 'on both sides.' It has been suggested to read Ελισσόντος instead of ἀμφ' Ελισσύντος.

l. 10. All rivers were ἱεροί; but the Alpheus was especially θεῖος, because he was honoured at Olympia next to the twelve principal gods.

l. 15. Μῆνιου. This was the stream whose water Hercules conducted through the stable of Augeas to cleanse it.

l. 16. θαλέθουσιν, transitive; so we use the word 'grow.' Cp.  
οὐ καλὰ δένδρε' ἔθαλλον χῶρος.

Pind. Ol. 3. 23.

l. 20. πλατάνιστοι ἐπηγεναί, 'thick-foliaged plane-trees.' On the charm of the shade of this tree, cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13. Socrates and Phaedrus, in Plato's Phaedrus (229 A), rest beneath a plane-tree. Cp. also Hom. Il. 2. 307

καλῇ ὑπὸ πλατανίστῳ δθεν βέν ἀγλαὸν ὕδωρ.

l. 21. νομίω. Apollo was so called, according to Callim. Hym. Ap. 46, because of his having tended the herds of Admetus.

l. 22. ἱερὸν ἀγνόν. The second epithet has been altered by many. But ἱερὸν means 'enclosure.' So Herod. 5. 119 Διὸς ἱερὸν μέγα τε καὶ ἄγιον ἔλκος πλατανίσταν, and Eur. Andr. 1066

ἀγνοῖς ἐν ἱροῖς Λογίου.

l. 23. εὐθύς, 'hard by.' So also 'mox' is used in Latin. Cp. Thucyd. 6. 96 χωρίου ὑπὲρ τῆς πόλεως εὐθὺς κειμένου; id. 7. 22 εὐθὺς πρὸ τοῦ στόματος τοῦ μεγάλου λιμένος ἐνανμάχησαν; id. 8. 90 παρ' αὐτὴν εὐθὺς δ' ἐσπλους ἐστίν.

l. 25. ῥυμέθ'. Observe the first syllable long, as in 7. 56, and Hom. Il. 15. 257.

τριπέλους. Cp. Virg. G. 2. 399.

l. 27. οὐρους μὴν ἴσασιν. There seems to be something wrong with these words. There is a weakness about the sentence, 'However (i. e. though the territory is extensive) the diggers know the boundaries.' The mention of ληνοῦς in the next line suggests a reading ὄρχους for οὐρους. Then ἴσασιν must be altered. Ahrens reads ἴσχωσι.

l. 28. ῥιον. Cp. 7. 85. 'The summer's prime.'

l. 31. ἴσχατιάς. Cp. 13. 25.

l. 32. ἔσ. The antecedent is ἀλωαί.

l. 33. ἢ δίκη, 'as the wont is.'



1. 37. οἱ οἱ. See on l. 2. σάφα εἰδώς. See on 22. 42.

1. 39. αὐτόν, 'yourself,' i.e. I should say neither your parents nor yourself are ignoble. Cp. Hom. Hym. Cer. 213

χαῖρε γύναι, ἐπεὶ οὐ σε κακῶν ἀπ' ἑολπα τοκήων  
ἔμμεναι ἄλλ' ἀγαθῶν· ἐπὶ τοι πρέπει δμῶσιν αἰδώς·

and Id. Od. 4. 62

οὐ γὰρ σφῶν γε γένος ἀπόλωλε τοκήων.

1. 40. οἶον equals ὅτι τοιοῦτο.

1. 44. καί, 'in fact.'

1. 45. κατὰ δστυ and παρὰ οἷσι. Again imitated from Homer.

1. 46. διὰ τε κρίνουσι θέμιστας, 'and they (i.e. the assembled council) are deciding suits by the application of the law.' See Paley's note on Hes. Theog. 85 διακρίνοντα θέμιστας, who calls it 'a mixed expression between διακρίνειν δίκας and νέμειν θέμιστας.' These θέμιστες refer to men's rights which may have become a subject of dispute, and require the decision of some authorized judge. Hence θεμιστοῦχος βασιλῆης Ap. Rhod. 4. 347. Cp. Hom. Il. 16. 387

σκολιάς κρίνουσι θέμιστας.

1. 47. φράσον, 'point out to me.'

1. 48. αἰσυμνήτης, 'overseer' or 'bailiff.'

1. 50. 'For divine ordinance has made different men have different needs,' so that they may mutually assist one another. Hercules wants some one to guide him to Augeas, and Augeas wants some one to clean out his stable.

θεός. Cp. ἐμὸν ἄχος 3. 12, where a short syllable is similarly lengthened in the arsis of the 4th foot: and Hom. Il. 1. 51

βέλος ἐχευενεὲς ἐφίει.

Id. 8. 248

τέκος ἐλάφοιο ταχείης.

Id. Od. 10. 172

νέος, ἀνέγειρα δ' ἐταίρους.

1. 54. According to Pausanias, he was son of Eleus, and called, by those who wished to exaggerate his nobility, son of Helios.

1. 55. σφωῖτέρῳ; used for possessive of the third person, as σφέτερος in 22. 209.

1. 56. χθιζός. Cp. Hom. Il. 1. 423

χθιζὸς ἔβη μετὰ δαῖτα,

Id. Od. 6. 170

χθιζὸς εἰκοστώ φύγον ἡματι οἶνοπα πόντον.

So also προδείελος l. 223; δωδεκαταῖος 2. 4; ἐνδεκαταῖος 10. 12; δειλινοί 13. 33, &c.

l. 59. αὐτοῖς κηδομένοισι, 'when they look after it themselves;' not exactly a dative absolute, because of its attraction to βασιλεύουσιν. Cp. Aesch. Pers. 165

ἄμμα γὰρ δόμον νομίζω δεσποτῶν παρουσίαν.

l. 61. ἵνα κεν τέτμοιμεν, 'where we shall probably find.'

l. 65. 'But in hesitation he kept on repressing the word which was issuing to his lip,' i. e. for fear of giving offence. A true touch of nature, most elegantly expressed.

l. 67. σπερχομένου. Genitive absolute, not affected by the dative οἱ.

l. 69. ἀμφότερον, 'in two ways, namely,' &c. Prose writers use in this sense the plural, e.g. Plat. Gorg. 524 C εἰ τινος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφότερα.

l. 72. ἀχρεῖον κλάζον τε, 'barked without meaning anything.' Cp. Hom. Od. 16. 4

Τηλεμάχου δὲ περισσαινὸν κύνας ὑλακόμωροι  
οὐδ' ὕλαον προσιόντα.

l. 73. ὅγε here and in l. 77 refers to Hercules' companion.

ῥασσον, 'only just.' Cp. l. 45. The action of pretending to pick up and throw a stone to drive away an objectionable dog is familiar to us.

l. 79. ἐπιμηθές, 'slow of apprehension.' He rather depreciates the dogs out of politeness to Hercules, as the following lines show, 'if it could tell friends from foes at a distance, it would be invaluable.'

l. 81. Cp. Plat. Rep. 376 A καὶ τοῦτο ἐν τοῖς κυσὶ κατόφει δ καὶ ἄξιον θανμάσαι τοῦ θηρίου· ὅτι ἂν ἴδῃ ἀγνώτα χαλεπαίνει.

l. 83. ἀρρηγνές, 'fierce.' A rare word, if not ἀπαξ λεγόμενον.

l. 85. Between this and the preceding, some lines must have been lost, containing an account of the meeting with Augeas.

l. 86. The sun is said to bring on the evening, because his absence makes way for it, just as the winds are said to lull the stormy sea, by ceasing to blow. Cp. Hor. Od. 1. 3, 16.

l. 87. τε σηκούς τε. Cp. l. 12 for lengthening of ε.

l. 89. Here follows a beautiful and well-worked-out simile: the endless number of clouds coming up from the horizon, borne along and huddled together by the wind, and their spreading over the sky as they advance, are well-selected points of comparison with the progress of the cattle returning from pasture, as the thin line in the distance expands and fills the plain.

l. 91. ὄρηκός. Cp. Hor. Epod. 13. 2.

l. 93. μετὰ προτέρους, 'in the first rank.'

ll. 97, 98. στείνοντο . . . μυκηθμῷ, 'were crowded with lowing kine.' Cp. 16. 93.

1. 100. ἔκηλος, 'idle.' Used of a fallow field, Hom. Hym. Cer. 451

φέρεσβιον οὐθαρ ἀρούρης  
τὸ πρὶν, ἀτὰρ τότε γ' οὐτὶ φερέσβιον ἀλλὰ ἔκηλον  
εἰστίκει,

1. 101. κεκρημένος ἔργου, 'wanting a job.'

1. 103. ἔγγυς is useless, and looks like a gloss to the preceding word. Nothing better, however, has been offered.

1. 105. γάλακτος: genitive after πινόμεναι. So l. 224, and ὄφρα πίοιο οἶνοιο Hom. Od. 22. 11.

1. 106. τρέφε. This word represents the process of compressing the milk into cheese. See 11. 66, and Hom. Od. 9. 246

ἤμισυ μὲν θρέψας λευκοῖο γάλακτος.

Hence the term τυροῦ τροφαλῖς.

1. 110. βαρύφρονος, 'seriously thinking' of the labour he had in prospect.

1. 113. ἀρηρότα, 'well-balanced.'

1. 115. ἐώλπει, 'would expect;' see Hom. quoted on l. 39.

1. 121. τις νοῦσος . . . αἷτ', 'any of those diseases which.' See similar construction in Hom. Hym. Ven. 285

νύμφης καλυκώιδος ἔκγονον εἶναι

αἱ τότε ναιετάουσιν ὄρος καταειμένον ὕλη,

and Eur. Or. 920

αὐτουργός. ὅσπερ καὶ μόνου σώζουσι γῆν,

Id. Hel. 448

Ἑλλήν πεφυκὼς οἷσιν οὐκ ἐπιστροφάι.

1. 127. κνήμαργοί θ' ἔλικές τε. The description of the others as φοίνικες and ἀργησταί makes it probable that the epithets in this line refer to colour; and Schol. on Hom. Il. 12. 293 explains ἔλιξ = μέλας. There is no reason why the meaning 'black' should be assigned in that passage more than in any other in Homer, where it is an ordinary epithet of kine. There seems to be a doubt in the minds of the old Lexicographers as to the real meaning of this word and its compounds ἐλίκωψ, ἐλικοβλέφαρος, and the like. It is very possible that Theocritus, borrowing the word from Homer, used it in a different sense. Cp. 22. 167.

1. 129. The number twelve here is supposed to have reference to that of the months.

1. 132. ἀτμαγέλαι. Cp. 9. 5.

1. 134. λαοίοιο. Cp. 26. 3.

1. 137. λεύσσοντε. There is no occasion to alter this to λεύσσόν τε. This use of dual for plural is common in the Alexandrian poets, and not

unfrequent in Homer. If an emendation is thought necessary, *λεύσονται* would perhaps answer the purpose.

l. 143. *ἐὺσκόπεω*, 'cautiously-watching.'

l. 148. *ὤμω*, 'with his shoulder.' Cp. Id. 22. 124.

*περὶ νεύρα τανυσθεῖς*, 'folded round the sinews.'

l. 149. *μῦών* refers to Hercules, not to the bull, as some explain it. The muscle stood out on his shoulder as he pushed the bull backward. Cp. 22. 48.

l. 153. Between this and the preceding line there is probably another gap, in which were related the parting of Hercules from Augeas and the object for which he and Phyleus proceeded towards the city.

l. 155. 'Where they first set foot on the public road.' They had been hitherto walking singly along the narrow path which is described in the three following lines, so that they could not converse comfortably. The answer to *δοῖ* is *τῇ μὲν ὁρᾷ* in l. 159.

l. 158. *χλωρὰ θεούση*. So Meineke for *χλωρᾷ ἐοῦσα*. *χλωρά* is used adverbially, 'skirting with a row of green.' Similarly Her. Scut. 146 *ὀδόνταν λευκὰ θεόνταν*, 'a row of white teeth.'

l. 163. *ὥσεί περ*. It is very difficult to make sense of these words; for if they are taken with *βάλλομαι*, another verb is wanting; and they will scarcely bear any adverbial sense expressive of uncertainty. Might not the real reading be *ὥς εἶπεν* or *ὥς εἶδον* or *ὥς εἰκός*? The word *ἄρτι* is evidently in contrast to *πάλαι πάγχυ*; so the sense would be, 'Some time ago I heard a tale, and am only just now calling it to mind,' [how the stranger told it] or [since I saw you] or [as is natural].

*σφετέρῃσιν* is here a possessive of the first person singular. See on 22. 67.

l. 164. *ὥς μέσος ἀκμῆς*, 'in the middle of his prime.' Cp. for the genitive Plat. Epin. 987 D *μέσος χειμῶνων τε καὶ τῆς θερινῆς φύσεως*.

l. 169. *Διὸς Νεμέιοιο*. Cp. Pind. Nem. 2. 4

*Νεμεαίου ἐν πολυμυνήτῳ Διὸς ἄλσει*.

The lair of this lion was still shown in Pausanias' time (A. D. 176) in the mountains about two miles from Nemea. See Paus. 2. 15, 2.

l. 171. *αὐτόθεν*, 'straight' or 'immediately' from Argos. Cp. Thuc. 5. 83 *ἐκ τοῦ Ἀργεὸς αὐτόθεν*: and Herod. 8. 64 *αὐτόθεν ἐκ Σαλαμῖνος*: also Hom. Od. 13. 56

*αὐτόθεν ἐξ ἐδρέων*.

*νέμων* agrees with *Ἀργείων* *τις* l. 167.

l. 173. *ἐκ Περσῆος*. See 24. 72.

l. 174. *ἐλπομαι*. See on l. 115. *Αἰγιαλῶν*, 'Argives.'

l. 180. *οὐξ ἔλκεθεν*. Observe that the preposition is redundant, as the word has the termination *-θεν*.

φράζομαι, 'I recognise.' Cp. 2. 69, &c.

1. 183. 'Ἀπίδα, 'the Peloponnese,' called so also in Ap. Rhod. 'Ἀπίδα καὶ πέλαγος Μινώϊον, 'the Peloponnese and the Cretan Sea.'

The more usual form is 'Ἀπία γαῖα as in Aesch. Ag. 256 and Supp. 256 foll., where the name is derived from Apis, son of Apollo (or, according to Pausanias, of Telchin), who introduced the art of medicine.

1. 185. ἔρνος, 'stock' or 'offspring.' Cp. 7. 44, Virg. G. 2. 151, Lucr. 3. 741 'triste leonum seminium.' Aesch. Eum. 636

οἶον ἔρνος οὗτις ἂν τέκoi θεός.

The word in the text has been needlessly altered into ἔθνος.

1. 188. 'Entertaining the company with an idle tongue.' Cp. Theognis 1000 (Bergk. Anth. L.)

παντοίαν ἀγαθῶν γαστρὶ χαρίζομενος

and Hes. Op. et Di. 327

μηδὲ ψεύδεσθαι γλώσσης χάριν,

'for the sake of talking, do not tell a gratuitous lie.'

1. 192. ὁμαρτήσας, 'coming up alongside of him.'

1. 194. κατὰ στάθμην, 'correctly.'

1. 199. οἶον, 'only.'

1. 200. ἱρῶν μηνίσαντα. These words occur together at the beginning of a line in Homer (Il. 5. 177). The anger of the gods was usually assigned to some such cause. Cp. also Il. 1. 65

εἴτ' ἂρ' ὅγ' εὐχολῆς ἐπιμέμφεται εἶθ' ἑκατόμβης.

Φωρωνέδῃσιν. Others read φορονήεσσιν. The word means 'the descendants of Phoroneus,' or rather is supposed to mean that, because most probably the names of Phoroneus and Aegialeus were invented subsequently to account for the patronymic forms of the names of the Argives Φωρωνεῖδαι and Αἰγιάλεις.

1. 201. πισῆας, 'the lowlanders.' So the metaphor of the river is well preserved.

1. 202. Βεμβιναίους. The village Bembina is mentioned by Strabo, 8. 6, among the places in this district, ἐνταῦθα δὲ καὶ ἡ Νεμέα μεταξὺ Κλεωνῶν καὶ Φλοιόντος, καὶ τὸ ἄλσος ἐν ᾧ τὰ Νέμεα συντελεῖν ἔθος τοῖς Ἀργείοις, καὶ τὰ περὶ τὸν Νεμεαῖον λέοντα μυθεύομενα καὶ ἡ Βέμβινα κόμη.

1. 206. ὑγρόν, 'flexible.' See on 1. 55.

1. 208. κοτίνιοι. Cp. Ap. Rhod. 2. 34 καλαύροπά τε τρηχεῖαν κάββαλε τὴν φορέεσκεν ὀρειτρεφὺς κοτίνιοι; and Ov. Met. 2. 681 'baculus silvestris olivæ.'

1. 209. ἔμμητρον, derived from μητρά, 'pith:' 'with the pith still in it,' i. e. freshly cut from the growing tree.

ζαθέω. Cp. Hes. Theog. 2

Ἑλικῶνος ὄρος μέγα τε ζῆθέον τε.

The open vowel before a quadrisyllable ending a line is common in Theocritus. Cp. 10. 28; 15. 102 and 123; 16. 31 and 41, &c.

Imitated by Virgil, E. 2. 24.

l. 212. The action of stringing the bow is described in this line. The κορώνη appears to have been a kind of hook near each extremity of the bow, which held the string, when taut, from flying off. In stringing the bow, then, the string would be *brought up* to these hooks at both ends. Hence the use of ἐπέλασσα.

l. 220. χλωρὸν δέος, 'a pale fear,' because it makes the face pale. Cp. Hom. Od. 11. 633

ἐμὲ δὲ χλωρὸν δέος ἥρει.

l. 224. κρείων. For the genitive, cp. l. 105. With this description of the lion, cp. Hom. Od. 22. 402

αἶματι καὶ λύθρῳ πεπλαγμένον ὥστε λέοντα  
ὅς ῥά τε βεβρωκὸς βοῶς ἔρχεται ἀγραύλοιο.

l. 226. περιλιχμάτο. Cp. 24. 20.

l. 228. δεδεγμένος, 'on the look-out for him.' So Hom. Il. 9. 191  
δέγμενος Αἰακίδην ὁπότε λήξειεν αἶδαν.

l. 230. δλισθεν indicates the noiseless skimming flight of the arrow. Paley understands it as 'glanced aside, not penetrating the flesh,' which seems a very awkward construction.

l. 232. δαφινόν, 'tawny,' not 'blood-stained.' Cp. Hom. Il. 10. 23  
δαφινὸν δέρμα λέοντος,  
and Id. 2. 38

δράκων ἐπὶ νῶτα δαφινός.

l. 234. λαμυροῖς. The same meaning as ἀναιδέας 24. 24. Cp. Anth. Pal. 5. 180, where

λαμυροῖς δμμασι πικρὰ γελᾷ

is said of Eros.

l. 240. ἀσώμενος. This answers exactly to our familiar use of the word 'disgusted.' Cp. Theogn. 657 (Bergk. A. L.)

μηδὲν ἄγαν χαλεποῖσιν ἀσώ φρένα,

and Alc. Scol. 35 (ibid.)

προκόψομεν γὰρ οὐδὲν ἀσάμενοι.

l. 242. περ' is a far better reading than παρ', which is commoner, if we can be satisfied about the elision of the ι. In support of this are adduced the words περίαχε and περοίχεται from Hesiod. Pindar cuts it off in Pyth. 4. 265

διδοῖ ψᾶφον περ' αὐτᾶς.

With the description cp. Catull. 63. 81. (Atys)

'Age caede terga cauda, tua verbera patere,'

and Hom. Il. 20. 170

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν  
μαστιγεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

There is something very grand in the idea of a lion lashing itself to fury with the blows of its own tail.

1. 243. αὐχὴν. Cp. Job 39. 19.

1. 246. εἰληθέντος, 'as he gathered himself up' for a spring.

1. 247. Cp. Hom. Il. 4. 485, of the poplar,  
τὴν μὲν θ' ἄρματοπῆγος ἀνὴρ αἰθωνι σιδήρῳ  
ἐξέταμ' ὄφρα ἵτυν κάμψῃ περικαλλεῖ δίφρων

and ibid. 21. 37

ὁ δ' ἐρινεὸν ὀξεῖ χάλκῳ  
τάμνε, νέους δρηκας, ἵν' ἄρματος ἀντιγες εἴεν.

1. 252. ἀθρόος. Cp. 13. 51, Ap. Rhod. 1. 1428

ὁ δ' ἀθρόος αὐθι πεσὼν ἐνερείσατο γαίῃ.

1. 254. Cp. Hom. Od. 13. 224

διπτυχον ἀμφ' ὠμοῖσιν ἔχων εὐεργέα λώπην

and Ap. Rhod. 2. 32

διπτυχα λώπην.

1. 255. κόρση, 'my head.'

1. 260. Cp. 22. 98.

1. 262. Cp. 22. 129.

1. 263. ὑπότροπον. Cp. Ap. Rhod. 1. 838

εἴμ' ὁ ὑπότροπος αὐθις ἀνὰ πτόλιιν,

and ibid. 4. 439

ὑπότροπος αὐθις ὀπίσσω

βαίῃ ἐς Αἰήταο δόμους.

1. 266. σὺν χεῖρας ἐρείσας, 'tightening the grasp of my hands;' cp. Id. 22. 68.

1. 268. 'And I stood upon his hind feet and firmly pressed them to the ground with my heels.'

1. 269. The usual reading in this line is *πλευροῖσί τε μῆρ' ἐφύλασσον*: but the explanation is unintelligible. Lang translates, 'while I used his sides to guard my thighs.' How was this done? The text is Briggs' emendation, adopted by Meineke, and makes very good sense:—'Hercules, with his feet on the lion's hind paws, strides across its loins and holds them firmly between his thighs.' A similar position is described by Philostratus (Sen. Im. 1. 6) *ὁ μὲν ἤρκεε τὸν ἀντίπαλον, περιπτὰς αὐτῷ κατὰ τῶν νάτων, καὶ ἐς πνίγμα ἀπολαμβάνει, καὶ καταδεῖ τοῖς σκέλεσι.*

1. 270. *βραχίονας*, 'the lion's fore-legs.'

1. 271. *πελώριον*. There is a doubt between this and *πελώριος* as epithet of *ἔδης*: but there is, I think, only one instance quoted of the word so applied. The shades of beasts were supposed to be found in Hades. See Virg. *Aen.* 6. 285. In Hom. *Od.* 11. 573 Orion is represented hunting over again the beasts he has slain.

1. 275. *ὑλη*. This can scarcely be right. There are several proposed emendations, of which Wordsworth's *οὐδὲ μὲν ἄλλη*, 'nor in any other way,' is the best, but not satisfactory.

1. 277. *αὐτοῖς*, i. e. 'with its own claws.'

## IDYLL XXVI.

THIS relates the murder of Pentheus, king of Thebes, by his mother Agave, and her sisters Ino and Autonoe; who had caught him watching their celebration of the orgies of Bacchus. The story is related by many other poets, among whom the best known are Euripides (whose account in the 'Bacchae' Theocritus seems to have read), and Ovid. *Met.* 3. 701 foll.

The poem is an inferior composition, and contains a pun in l. 26, previously, however, made by Euripides, *Bacch.* 367.

1. 1. These three were daughters of Cadmus.

*μαλοπάρανος*, 'rosy-cheeked.'

1. 2. *ὄρος*. According to Eur. *Bacch.* 1045, and Ov. *Met.* 3. 702, this was Mount Cithaeron; according to others, Parnassus.

*τρεῖς*. See Eur. *Bacch.* 680

*ὄρω δὲ θιάσους τρεῖς γυναικείων χορῶν,  
ὧν ἤρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου  
μήτηρ Ἀγαυή σή, τρίτου δ' Ἰνώ χοροῦ.*

1. 4. *τὸν ὑπὲρ γᾶς*. To distinguish it from that which covered the *ἀσφόδελον λειμῶνα* in Hades (?). Or perhaps a species which grows close upon the surface of the ground.

1. 5. *καθαρό*. Cp. Ov. *Met.* 3. 709

'*Purus ab arboribus spectabilis undique campus,*'  
and Virg. *Aen.* 12. 770

'*Puro ut possint concurrere campo.*'



1. 7. *ποπανεύματα*. Wordsworth's emendation for *πεποναμένα*. These were a kind of cake; cp. Aristoph. Thesm. 283

ὦ Θράττα, τὴν κίστην κάθειλε κατ' ἔξελε  
πόπανον ὅπως λαβούσα θύσω ταῖν θεαῖν

and Ov. Fast. 3. 733

'Liba Deo fiunt, sucis quia dulcibus ille  
gaudet, et a Baccho mella reperta ferunt.'

1. 8. *νεοδρέπων*, 'covered with newly-plucked boughs.'

1. 10. *πέτρας*. According to Euripides, a mysterious stranger, who was really Bacchus in disguise, bent one of the upper branches of a pine-tree down to the ground, fixed Pentheus upon it, and then let it go back to its original position; he then disappeared, while at the same time a voice was heard urging his votaries to the slaughter of his foe; after many attempts they finally with united strength tear up the tree by the roots.

1. 12. In Ovid his mother sees him first.

1. 14. Cp. Catull. 64. 260

'Orgia quae frustra cupiunt audire profani.'

Autonoë upset the preparations to prevent Pentheus seeing them.

1. 17. *ἰγνύαν ἐρύσασαι*. A good emendation by Briggs of the original *ἰγνύ' ἀνείρύσασαι*.

11. 18, 19. Two excessively silly lines: one cannot but hope Theocritus did not write them.

1. 20. Cp. Hor. Sat. 2. 3, 303; Eur. Bacch. 1114

πρώτη δὲ μήτηρ ἤρξεν ἱερὰ φόνου.

1. 21. Cp. Eur. Med. 191

τοκάδος λεαίνης δέργμα.

1. 22. *Ἰνώ*. In Eur. Bacch. 1121 Agave tears off one arm and Ino the other. Ovid, Met. 3. 721, thus describes it,

'Illa (i.e. Autonoë) quid Actaeon, nescit; dextramque precanti  
abstulit: Inoo lacerata est altera raptu.'

1. 26. *πένθημα*. . . *Πενθήα*. Calverley translates, 'not a king, but aching.' Lang, 'not Pentheus, but repentance.' May I be forgiven for adding 'their sufferin', not sovereign, lord'? Cp. Eur. Bacch. 367

Πενθεύς δ' ὅπως μὴ πένθος εἰσίοσει δόμοις.

There are several instances of these serious puns in the Greek Tragedians: they are not wantonly made, but indicate a certain superstition about names. There is a well-known instance in Soph. Aj. 430

αἰαὶ· τίς ἄν ποθ' ᾤεθ' ἂν ἐπώνυμον

τοῦμὲν ζυνοῖσιν ὄνομα (Alas) τοῖς ἐμοῖς κακοῖς;

So of Helen, Aeschylus says that she is justly named, for she is

ἑλέναυς, ἑλανδρος, ἐλέπτολις. Ag. 670.

Sophocles puns on Polynices (Antig. 110)

Πολυνείκους ἀρβείς νεκίων ἐξ ἀμφιλόγων.

So does Eurip. Phoen. 645

ἀληθῶς δ' ὄνομα Πολυνείκην πατήρ  
ἐθετό σοι θείᾳ προνοίᾳ νεκίων ἐπάνυμον.

Aeschylus, too, on the names of Apollo :

ἀγνιάτ' Ἀπόλλων ἐμός,

ἀπάλεσας γὰρ οὐ μόλις τὸ δεύτερον Ag. 1081 ;  
and again, *ibid.* 1087

ἀγνιάτ' Ἀπόλλων ἐμός,

ἃ ποῖ ποτ' ἤγαγέ με ;

Nor has the name Odysseus escaped, e.g. Soph. Frag. 877

ὀρθῶς δ' Ὀδυσσεὺς εἰμ' ἐπάνυμος κακοῖς,  
πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί.

and Hom. Od. i. 60

οὐ νύ τ' Ὀδυσσεὺς

Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ βέζων

Τροίῃ ἐν εὐρείᾳ ; τί νύ οἱ τόσον ὠδύσαιο, Ζεῦ ;

11. 27 foll. The next three lines have given a great deal of trouble. The sense of the first two seems pretty plain, although the reading of the first has been much varied : 'I should not think anything, and let no one else think anything, of a man at enmity with Dionysus, not even if he have suffered a worse fate than this.' But the third line is certainly quite unintelligible, with the context. It is so perfect, and intelligible by itself, that any labour bestowed on attempts at emendation or rather alteration of it, cannot but be thrown away.

1. 29. 'And be nine years old, or entering upon his tenth.' The word *ἔτους* is understood with *δεκάτω* from *ἐνναέτης*. Cp. 15. 129.

1. 30. Cp. Callim. Hym. Del.

εὐαγέων δὲ καὶ εὐαγέεσσι μέλοιμι.

1. 31. *αἰετός*, 'omen' or 'rule of life ;' i.e. the wish expressed in the following line. Cp. Hom. Il. 12. 243

εἰς οἰανὸς ἄριστος, ἀμύνεσθαι περὶ πάτρης.

1. 34. *ἐπιγυννίδα*. Bacchus, according to Mythology, was sewn up in Jupiter's thigh, to conceal him from the wrath of Juno. Cp. Eur. Bacch. 286

ὥς ἐνεργράφη Διὶς μηρῷ.

*κάτθετο*, then, will mean 'put out of harm's way.'

## IDYLL XXVIII.

THIS charming and elegant poem is addressed to an ivory distaff which Theocritus is about to take as a present to Theagenis, the wife of his friend the poet-physician Nicias, to whom Idylls XI and XIII are addressed. Nicias is now settled as a physician at Miletus; and l. 17 shews that this poem was written in Sicily—that is, before Theocritus migrated to Alexandria. The poet takes the opportunity of extolling the domestic virtues of the good housewife for whom his present is intended.

The metre is choriambic, the same as the line of Alcaeus,  
 μηδὲν | ἄλλο φυτεύ | σης πρότερον | δένδριον ἄμ | πέλω,  
 from which Horace took the metre of his Od. i. 18

'Nullam, | Vare, sacra | vite prius | severis ar | borem.'

The dialect is Aeolic, as being particularly well adapted for the lyrical metre employed. See Appendix, p. 242.

1. 1. φίλεριθ', 'friend of the worker in wool.' The word *ἐριθος* has not really any connection with *ἔριον*, *wool*, though it is often used as if it had, e. g. here and 15. 80. Paley says that its derivation is from the root *ερ*, which we see in the word '*ser-vus*.'

1. 2. νόσας, κ.τ.λ., 'who have a mind apt for housewifery.' This reading is Briggs' emendation of the old *πόνος οἰκωφελέεσσιν σὺς ἐπάβολος*.

1. 3. θάρσειω'. The Aeolic form of the present participle, as if from *θάρασημι*. So *ματείσαι* Sapp. 54 (Bergk. Anth. L.).

*ὕμαρτη*, for *ὁμάρτει*; like *ὕμοιος* for *ὁμοῖος*, Aeolic forms.

*Νεῖλεω πόλιν*, Miletus, founded by Neleus. Cp. Callim. Hym. Di.

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χαῖρε Χιτώνη

Μιλῆτιν ἐπίδημε· σὲ γὰρ ποίησατο Νηλεὺς  
 ἡγεμόνην δτε νηυσὶν ἀνήγετο Κεκροπιῆθεν.

1. 4. ὑπαπάλω. This is the MS. reading. But no one attempts to explain it. A temple of Venus called *ἡ ἐν καλάμοις* at Samos is mentioned by Athenaeus, 12. 572. Hermann reads *ὕπ' ἀμπαλῶ* for *ἀμφιάλων*. Possibly the name of a hill is concealed in the word, and Strabo (14. p.

637) speaks of a promontory of Samos called *Ἀμπελος*, and says that the whole of the hilly district of the island was called by that name; which may have extended to the neighbouring coast. It may be a solution of the difficulty to read *ὑπ' Ἀμπέλω*.

1. 6. *κάντιφιλήσομαι*: passive: 'and may receive tokens of his affection in return.'

1. 7. *Χαρίτων φυτόν*. Cp. 11. 6. Nicias was a poet also. See, too, 7. 44 for the word *φυτόν*.

1. 9. *Νικιάδας*. See on 15. 110.

1. 10. *πέπλοις*. The Aeolic form of the accusative case plural. So are *πόκοις* l. 12: *δόμοις* l. 16: *νόσοις* l. 20.

1. 11. *ἰδάτινα* is interpreted either of colour, 'sea-blue' or 'sea-green,' (like 'thalassina vestis' in Lucr. 4. 1127); or of texture, 'fine,' 'transparent,' like the 'Coae vestes.' It is more probable here that the texture should be the subject of praise than the colour.

*βράκη* were long robes, reaching to the ground; as may be gathered from Sapp. 70 (Bergk. A. L.)

*οὐκ ἐπισταμένα τὰ βράκε' ἔλκειν ἐπὶ τῶν σφυρῶν.*

The *β* before *β* at the beginning of a word is characteristic of the Aeolic dialect. So *βρόδον* for *ρόδον*.

1. 12. Paley suggests that the mention of 'the spring shearing-time,' by Aristoph. Av. 714, shows that there is nothing extraordinary in sheep being shorn twice a year, because it was the regular thing; and therefore that *τρίς* would be preferable to *δίσ*.

1. 13. *πέξαιντ'* conditional without *άν*, 'would get themselves shorn.' *ἐννεκ'*, 'if it depended on Theagenis,' i.e. if the general demand were as large as hers. Cp. for this use of *ἐνεκα*, this inscription on Myron's cow, in Anth. Pal. 9. 729

*εἵνεκα γὰρ τέχνης σεῖο, Μύραν, ἀρόσω.*

1. 15. *ἰβोलλόμαν*. Aeolic for *ἐβουλόμην*.

1. 16. *ἔσσαν*, for *οὔσαν*. So also in Sappho.

1. 17. *πατρίς*; Syracuse, founded by Archias of Corinth, 375 B.C. Cp. 15. 21.

1. 24. *τῶπος ἰδών*. So Ahrens has corrected the old readings, *ἐρεῖτω ποτιδών*, and *ἐρεῖ τῷ ποτιδών*, &c.

1. 25. *τίματα*. Restored from the MSS. by Ahrens and Meineke, in place of the usual *τιμᾶντα*.

## BERENICE.

## A FRAGMENT.

THIS fragment, the only one authoritatively ascribed to Theocritus, is preserved by Athenaeus, 7. p. 284 a; where it is thus introduced:—  
 Θεόκριτος δὲ ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκῃ τὸν λεῦκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ, διὰ τοῦτο,

‘καὶ τις ἀνὴρ, κ.τ.λ.’

It is part of a poem in praise of Berenice, about whom see 15. 106, and 17. 34 foll.

1. 1. καὶ τις. The apodosis is in line 5.

1. 2. Cp. Mosch. 5. 9

ἦ κακὸν ὁ γριπεὺς ζῶει βίον ᾧ δόμος ἂ ναῦς  
 καὶ πόνος ἐστὶ θάλασσα, καὶ ἰχθύες ἂ πλάνας ἄγρα.

1. 3. ἀκρόνυχος, ‘at the commencement of night.’ Hence the astronomical term ‘acronychal’ for the rising or setting of stars at sunset.

ταύτῃ θεῷ, i. e. Berenice.

1. 4. φερώτατος. Cp. 11. 21. ‘The most brilliant.’ That is why he is called λεῦκος.

1. 5. καί, ‘then,’ i. e. if he so prays for good luck from Berenice, and offers her this wonderful fish.

## EPIGRAMS.

## I. On a votive offering to Apollo and the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 336.

1. 2. ἔρπυλλος, Lat. ‘serpyllum.’ See Virg. E. 2. 11, G. 4. 31.

κεῖται, ‘are offered:’ κείμαι is used as the passive of τίθημι in every sense of that word.

1. 3. μελαμφύλλοι. So also μέλας κισσός 11. 46, of the sombre dark green of the ivy.

1. 4. ‘Since the Delphian rock produced this in your honour.’ Cp. Eur. And. 999

Δελφὶς εἶσται πέτρα.

1. 6. *τερμίνθου*. The terebinth or turpentine-tree (*Pistachia terebinthus*) is often mentioned in the Bible, under the names of oak or terebinth; e. g. Gen. 35. 4. It is not an evergreen; has small lancet-shaped leaves, and after flowering bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark.

## II. On some offerings to Pan.

Called *δέσποτον* in Anth. Pal. 6. 177.

1. 2. *ἀνθεο*. The aorist is used, as if the inscription were speaking to the reader, 'Daphnis offered,' &c.

1. 3. The articles which he offers are in token of his renunciation of music, shepherding, hunting, and courting, respectively.

1. 4. *ἐμαλοφόρει*, 'he used to carry apples.' See on 2. 120; 3. 10; 11. 10.

## III. Inscription on a statue representing a shepherd sleeping in a cave.

Ascribed to Theocritus, Anth. Pal. 9. 338.

1. 1. *κεκμακός*. Cp. 1. 17.

1. 3. *προκόοντα*. See 1. 31.

1. 6. *καταρχόμενον*, 'which is beginning [to seize you].' This makes better sense than any of the other readings, such as *καταγρόμενον*—*κατεγρόμενον*—*καταγόμενον*—*κατανόμενον*, &c.

## IV. Description of the position of a statue of Priapus in a lovely spot.

Ascribed to Theocritus, Anth. Pal. 9. 437.

1. 1. *λαύραν*, 'avenue' or 'alley.' Pindar (Pyth. 8. 86) describes the return of beaten wrestlers homeward, *κατὰ λαύρας*, 'sneaking along the by-ways.'

1. 2. *σύκινον*. Cp. Hor. Sat. 1. 8, 1.

*ξόανον*, 'a rude shapeless image,' such as were carved by the shepherds. Cp. Anth. Pal. 9. 326

*Νυμφέων ποιμενικὰ ξόανα*.

1. 11. *ξουθαί*. See on 7. 142.

1. 14. *ἀποστέρξαι*. Cp. 14. 50.

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1. 15. ἐπιπρέξων (*Promise*) 'that I will sacrifice.' He wishes either not to love or that his love may be required: in the former case the fulfilment of his wish will be worth a young he-goat; in the latter, a heifer, a full-grown he-goat, and a lamb.

χίμαρον. Not elsewhere masculine in Theocritus. Whether masculine or feminine, probably a young goat is always meant by the word.

1. 17. Cp. 7. 15.

1. 18. σακίταν. Cp. 1. 10.

#### V. An invitation to join in a pastoral Trio.

Ascribed to Theocritus, Anth. Pal. 9. 433.

1. 1. λῆς. Cp. 1. 12.

διδύμοις, 'double flute,' called in Latin 'tibiae pares,' or 'tibiae dextra et sinistra,' and also in Greek 'the male and female pipes,' from their different pitch. See Herod. 1. 17, where the same instruments are mentioned in harmony: ἐστρατεύετο δὲ (Alyattes the *Lydian*) ἐπὶ συνόργων τε καὶ πηκτίδων καὶ αὐλοῦ γυναικῆτος τε καὶ ἀνδρῆτος.

1. 2. πακτίδ', a rude kind of stringed instrument. See Herod. quoted on line 1. Cp. for the harmony of lyre and flutes, Hor. Od. 3. 19, 20; 4. 15, 30, Ep. 9. 5.

1. 3. θελξεί. So 'mulcere' in Latin, Hor. Od. 3. 11, 24.

1. 4. κηροδέτη. Cp. 8. 19. The epithet is applied to the music, not to the instrument.

1. 5. λασίας δρυός. The original reading in Anth. Pal. is λασιά-χενος.

1. 6. This was contrary to their superstition. See on 1. 15 foll. It is possible that this superstition was peculiar to goatherds, who were under Pan's special protection, and had no influence on shepherds and cowherds (?).

#### VI. To Thyrsis, on the loss of a young she-goat.

Ascribed to Theocritus, Anth. Pal. 9. 432.

1. 3. χίμαρος. See on Epig. 4. 15.

τὸ καλὸν τέκος, 'your pretty pet.'

ἐς ᾄδαν. Cp. Catullus 3. 11 foll. of Lesbia's sparrow,

'Qui nunc it per iter tenebricosum  
illuc unde negant redire quenquam;  
at vobis male sit, malae tenebrae  
Orci quae omnia bella devoratis!'

1. 5. *κλαγγεῶντι*, 'howl.'

1. 6. *δοτιον οὐδὲ τέφρα*. See Jebb on Soph. Aj. 244, showing that *δαίμων κοῦδεις ἄνδραν* is not a parallel expression to this, but that in such ellipses the words are connected by *οὔτε* or *οὐδέ*, and not by *καὶ οὐ*. He quotes Pind. Pyth. 3. 54 *ἔργους οὔτε βουλαῖς*, and Lucian. As. c. 22 *χρυσίον οὐδὲ ἀργύριον οὐδὲ ἄλλο οὐδέν*.

Bone and ash, i.e. the remains of bodies after burning, as preserved in the funeral urn. There can be no such treasured memorial of the poor devoured kid.

## VII. On a statue of Aesculapius, the god of healing, made by Eetion for Nicias, Theocritus' physician-friend.

Ascribed to Theocritus, Anth. Pal. 6. 337.

1. 1. *Μίλητον*. Cp. 28. 3. Nicias' abode.

1. 2. *συννοισόμενος*. Cp. 11. 5 and Soph. Phil. 1085

*ἀλλὰ μοι καὶ θνήσκοντι συνοίσει*.

1. 4. *γλύψατ'*, 'ordered to be carved for himself.' Cp. Herod. 4. 88 *σφέων εἰκόνας ποιησάμενοι*, *ibid.* 1. 31 *ἐποίητο δὲ καὶ λέοντος εἰκόνα*.

*εὐώδους*. Cp. 7. 81 and Anth. Pal. 6. 146 *εὐώδης νηός*.

1. 5. *Ἡερίωνι*. Of Amphipolis, about 275 B. C., mentioned also by Callimachus.

## VIII. Epitaph on Orthion of Syracuse, who lost his way when tipsy on a stormy night, and perished.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 660, but to Theocritus in Appendix to Anth. Planud. and in all edd. of Theocritus. Compare an epigram of Antipater's, Anth. Pal. 7. 398

*οὐκ οἶδ' εἰ Διώνυσον θυόσσομαι ἢ Διὸς ὄμβρον*

*μέμφομ'· ὀλισθητοὶ δ' εἰς πόδας ἀμφότεροι.*

*ἀγρόθε γὰρ κατιόντα Πολύξενον ἔκ ποτε δαιτὸς*

*τύμβος ἔχει γλίσχραν ἐξεριπνόντα λόφον·*

*κεῖται δ' Αἰολίδος Σμύρνης ἑκάς· ἀλλὰ τις ὄρησθαι*

*δειμαῖνοι μεθύων ἀτραπὸν νετίην.*

1. 3. *τοιούτον*, 'such' as—what? nothing is mentioned. If *τοιούτον* refers to the fate described in line 4, then the conjunction *δέ* is useless and unintelligible. Again the word *πολλῆς* is a difficulty. Can it mean 'great' in the sense of 'illustrious'? Other readings are *ἀντὶ δὲ βάλου—ἀντὶ φίλης δὲ—ἀντὶ δὲ πότνας*. But unless something is supposed lost



after *ious* or after *πόντον*, explaining what the fate was, it is useless to make any emendation of the line which retains δέ. Some word like *ποθεινῆς* or *τεκούσης* is wanted.

- l. 4. ἐφ'εσσάμενος. Cp. Ap. Rhod. i. 691

δοταί ἤδη

γαίαν ἐφ'έσασθαι . . . .

and Pind. Nem. ii. 21 γῆν ἐπιεσόμενος.

#### IX. Epitaph on Cleonicus, shipwrecked on a voyage from Coele-Syria to Thasos.

Ascribed to Automedon, Anth. Pal. 7. 534, but the first two lines are given in Anth. Planud. under the name of Theocritus. Compare a very similar Epigram of Callim. 10 (48)

Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ  
ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,  
ἔμπορος Αἰγίνηθεν δὲ' ἔπλεε. Χῶ μὲν ἐν ὑγρῇ  
νεκρός· ἐγὼ δ' ἄλλως οὐνομα τύμβος ἔχων  
κηρύσσω πανάληθες ἔπος τόδε· φεῦγε θαλάσση  
συμίσγειν ἐρίφον, ναῦτιλε, δομένον.

- l. 5. δύσιν. See on 7. 53, Virg. G. i. 221; 4. 235.

#### X. Dedication of a statue to the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 358. 3

- l. 3. οὐχ ἑτέρως, 'no one will deny that.'

l. 4. He remembers that he owes his fame as a musician to the Muses' inspiration. Cp. Hor. Od. 4. 3, 21 foll.

#### XI. Epitaph on Eusthenes, a physiognomist.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 661, but to Theocritus by Anth. Plan.

l. 3. Hermann reads here οἱ μὲν ἔγραψαν ἑταῖρον and supposes a distich to have been lost, which would explain who those were who 'wrote him down their comrade, though he was a foreigner.'

l. 4. χύμνοθέτης. Hermann reads χῶροθέτης, 'a caster of nativities.' The word is not elsewhere used, though the verb *ᾠροθετέω* is common enough. Eusthenes, from his description in l. 1, was more likely to have

professed this art than that of poetry. Perhaps one might read *χύμνοθέτας*. Lang translates, 'most dear was he to the makers of song.'

1. 6. εἶχ' ἄρα. 'He has (though you might not expect it), powerless though he is, some one to attend to all that it is fitting for him to have.' The impf. with ἄρα is used to express a fact just recognised, or not previously understood. See Goodwin, Synt. of Gk. M. & T. § 39. Cp. ἦν δρ' ἀληθές, κ.τ.λ. quoted in Argument to Idyll xi.

## XII. Dedication of a tripod to Bacchus.

Ascribed to Theocritus, Anth. Pal. 6. 339.

1. 1. χορηγός here means 'leader of the chorus,' like *κορυφαῖος*. Generally, and especially in Attic writers, the word signifies the citizen who defrayed the expenses of the chorus, who would have had nothing to do with offering to Bacchus the tripod which they had won. According to Pausanias, 1. 20, 1, there was a street in Athens called Tripod Street, from the tripods there set up in honour of the gods.

1. 2. πάρ σε. This is a rather doubtful alteration of Ahrens for the usual καί σε, which would mean that Demomeles offered a statue of Bacchus as well.

1. 3. παῖσι. There is some doubt whether this or παυσί is the better reading. παῖσι appears in Anth. Pal., and παυσί in the old edd. of Theocritus. According to the text, translate, he 'was temperate (or fair) in all matters.' Calverley translates, 'He was champion of men, if his boyhood had faults;' and Lang, 'No great fame he won when he gave a chorus of boys.'

1. 4. This line is in favour of the reading παῖσι in line 3. 'He always had regard for what was honourable and right.'

## XIII. On a statue of the heavenly Venus.

Ascribed to Theocritus, Anth. Pal. 6. 340.

1. 1. οὐ πάνδημος. This refers to the two surnames of Aphrodite; Pandemus as the goddess of sensual love, called 'Vulgivaga' Lucr. 4. 1071, and Urania as the inspirer of chaste affection. See Xen. Symp. 8. 9 εἰ μὲν οὖν μία ἐστὶν Ἀφροδίτη ἢ διτταὶ Οὐρανία τε καὶ Πάνδημος, οὐκ οἶδα· ὅτι γε μέντοι χωρὶς ἑκατέρᾳ βωμοὶ τε εἰσὶ καὶ ναοὶ καὶ θυσίαι, τῇ μὲν Πανδήμῳ βᾶδιουργότεραι, τῇ δὲ Οὐρανίᾳ ἀγρότεραι, οἶδα. Cp. Plat. Symp. 180 D foll.

XIV. This and the following Epigram (ascribed to Leonidas of Tarentum, Anth. Pal. 7. 658 and 659) were probably written, one on one side and the other on the other of the same tomb.

1. 4. The usual prayer over the graves of the good, 'Sit tibi terra levis.' Cp. the beautiful lines of Meleager,

ἀλλά σε γυνούμαι, γὰ πάντροφε, τὸν πανόδυρτον

ἥρέμα σοῖς κόλποις μᾶτερ, ἐναγκάλισαι. Anth. Pal. 7. 476 ;  
and again, *ibid.* 461

παμμήτορ γῇ χαῖρε, σὺ τὸν πάρος οὐ βαρὺν εἰς σε

Αἰσιγένην καὶ τῇ νῦν ἐπέχοις ἀβαρή·

and satirically, *ibid.* 226

εἴη σοι κατὰ γῆς κούφη κόνις, οἰκτρὲ Νέαρχε,

ὄφρα σε βηϊδίας ἐξερύσωσι κύνες.

ἱερῆς, because he was θείοις μετ' ἀνδράσι. *Ep.* 15. 3.

XV. See on Epig. XIV. Anth. Pal. 7. 659.

XVI. On a statue of Anacreon.

Ascribed to Theocritus, Anth. Pal. 9. 599.

The lines are alternately iambic senarii and hendecasyllables, such as we find again in Epig. 20, and frequently in Catullus, e. g.

'Lugete, o Veneres Cupidinesque.'

1. 2. σπουδῇ, 'attentively.'

1. 4. εἰ τι περισσόν, 'one of the most excellent.' Cp. *Id.* 7. 4, and *Ap. Rhod.* 3. 347

Παναχαῖδος εἰ τι περισσὸν Ἑρώων.

XVII. On a statue of Epicharmus.

Ascribed to Theocritus, Anth. Pal. 9. 600.

The metre, according to the text, is a somewhat awkward jumble, in which the distichs correspond to one another alternately; their first lines being alternately trochaic tetrameter and iambic trimeter. All their second lines are simple Adonii or dactylic dipodiae, preceded by a long, or a short, or two short syllables. But see on l. 3.

1. 2. εὐρὼν Ἐπίχαρμος. Epicharmus gave a new form to the comedy existing in his day at the Sicilian Megara, whither it had been brought from Megara on the Isthmus, introducing plays with a regular plot. He left Megara for Syracuse, when the former city was destroyed by Gelon (484 B. C.), and there, being more than fifty years old, began his career as a comic poet. He is spoken of in high terms by Plato, Theaet. 152 E τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρως, κωμῳδίας μὲν Ἐπίχαρμος, τραγῳδίας δὲ Ὅμηρος, and by Cicero, 'Epicharmi acuti nec insulsi hominis sententiam' Tusc. D. 1. 8, 15. Cp. Hor. Ep. 2. 1, 58.

1. 3. Hermann, supposing that all the distichs originally were the same metre, alters this line thus,

Κράστιοι δ', ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ,

and 1. 7 thus,

χρῆν γὰρ ὅν σωρηδὸν εἶχε χρημάτων μεμαμένους.

There is certainly great abruptness in the commencement of this line 3. In support of Κράστιοι, Hermann, according to Meineke, cites the mention of Ἀθηναίη Κραστή in Herod. 5. 46; but it is difficult to see who would be meant by Κράστιοι here, for in the passage of Herodotus it refers to the river Crathis at Sybaris (?).

1. 5. πεδωριστάι either means 'holding converse with,' or, more probably, 'sharing in,' from μεθορίζω. There are many other readings: πελωριστᾶ—Πελωρεῖς τᾶ—πεδοικισται (Wordsw.). The sense of this and the preceding lines is, 'The Coans, who have settled in Syracuse, sharers in the city, offered here to thee, oh Bacchus, his statue in brass in place of flesh and blood.' Epicharmus was a Coan. For ἀλαθινόε, see on Id. 13. 15.

11. 7, 8. The difficulty of these lines as they stand would be solved by the adoption of Hermann's alteration (see on line 3). Even then it is doubtful whether βημάτων is not preferable to χρημάτων, with a view to 'εἶπε χρήσιμα' in the next line. The fact that there is a doubt between βημάτων and χρημάτων seems to point to a loss of χρῆ. I would suggest therefore reading

δῶρον γὰρ οἱ χρῆ, βημάτων μεμαμένους.

### XVIII. Epitaph on a nurse named Cleita.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 663.

The lines are alternately hendecasyllables and asynartete combinations of four dactyls (or spondees) and three trochees, called Archilochians. These latter are found purer in the following Epigram: here a cretic

is admitted in place of the fourth dactyl in line 2. Cp. the metre of Hor. Od. 1. 4

'Solvitur | acris hi | ems gra | ta vice || veris | et Fa | voni.

1. 3. γυνὰ ἀνρί. An unusually harsh crasis.

11. 3, 4. ἀνρί τήνων ὄν = ἀνθ' ὄν, 'in return for her having nursed the child.'

### XIX. On a statue of Archilochus.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 664.

The first and fourth lines are asynartete Archilochian dactyls, as in the preceding Epigram; the second and fifth are iambic trimeters; and the fourth and sixth catalectic scazon iambics.

1. 1. καὶ στᾶθι καὶ εἰσιδε. The object is governed by the latter of two closely connected verbs, as in Id. 25. 72, the former not being transitive.

1. 3. κήπῳ νύκτα καὶ ποτ' ἄῶ, 'to the western and eastern limits of the world.'

1. 6. 'Both in iambic and in lyric poetry.'

### XX. On a statue of Pisander, author of the Ἡράκλεια.

Ascribed to Leonidas of Tarentum, Anth. Pal. 9. 598.

The lines are hendecasyllables.

1. 4. ξυνέγραψεν. A word generally used of prose writers.

### XXI. Epitaph on Hipponax.

Ascribed to Theocritus, Anth. Pal. 13. 3.

The metre is scazon iambic, so called from the halting (σκάζων) sound produced by the last foot being a spondee. It was invented by Hipponax, and is frequently used by Catullus and Martial. According to the Latin usage, the fifth foot should be an iambus. See a translation of this into Latin quoted in the notes of Thackeray's Anthol. Graeca.

1. 3. Cp. Id. 22. 213; 25. 31. Even in death, Hipponax hates all bad men.

## XXII.

Ascribed to Theocritus, Anth. Pal. 9. 434. But there is a general agreement that this Epigram was not written by Theocritus, but by some grammarian, who prefixed it to an edition of recently-collected poems of Theocritus. Consequently it is suspected to have been the work of Artemidorus, about whom see Preliminary Remarks, p. xviii.

## XXIII. On the safety of Caicus' bank.

Ascribed to Theocritus, Anth. Pal. 9. 435, or rather to the same author as the preceding.

l. 2. 'Take up your deposit, when the accounts are balanced.' The phrase *ερχεσθαι πρὸς λόγον* is properly used of the banker who strikes a balance, but here of the *ψήφος* or calculation of the account.

l. 3. 'Let other men give excuses' for not meeting the just demands of depositors.

## XXIV. Epitaph on Glauca, probably the poetess mentioned

Id. 4. 31.

Ascribed to Theocritus, Anth. Pal. 7. 262.

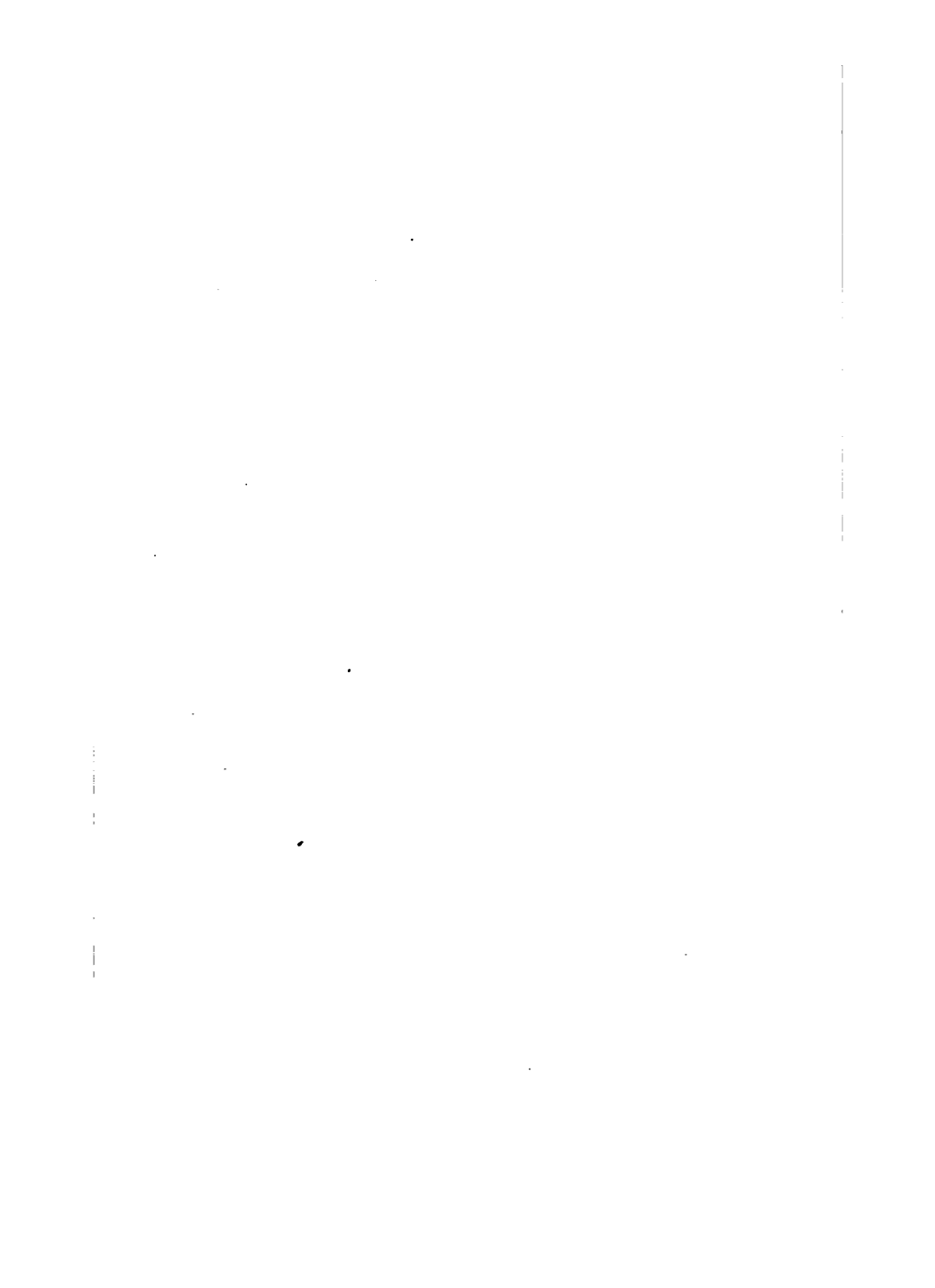
## XXV. Epitaph on a little girl.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 662, but contained in many MSS. of Theocritus.

l. 2. πολλοῖς ἡλικίῃς, i. e. 'many [years] before her prime.'

l. 5. Περιστερή. She was, as we may suppose, the mother of the children.

ἐν ἑτοίμῳ. See on 22. 212.



## APPENDIX.

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### TRANSLATION OF IDYLL I (64-141).

*LEAD, friendly Muses, the bucolic strain—*

'Tis Thyrsis sings, Thyrsis from Etna's plain.

Where were ye, nymphs, while Daphnis' life decayed?

On Pindus' height, or in Peneus' glade?

For certès Etna's peak ye came not nigh,

Nor all the holy streams of Sicily.

*(Sweet Muses, lead the pastoral refrain—)*

His death both wolf and jackal wept amain,

And lion from amid his thicket lair:

*(Lead, friendly Muses, the bucolic air—)*

Cows at his feet that wont to ruminate,

And bulls and heifers lowing mourn his fate.

*(Lead, friendly Muses, the bucolic lay—)*

Came Hermes first to soothe him: 'Daphnis, say

Whose love hath power to waste thy soul away?

*(Kind Muses, lead the pastoral refrain—)*

Neighbours, to ask the reason of his pain,

Came from their charge of sheep, or goats, or beeves

Priapus came to banter—'Wherefore grieves

Thy wasting soul? e'en now the maid forlorn

By each familiar grove and spring is borne

*(Lead, friendly Muses, the bucolic strain—)*

In search of thee, impassible fond swain.'

Nought answered he to these, but nursed his woes

And bitter whims of love, till bitter life should close.

*(Lead, kindly Muses, the bucolic air—)*

There too came Venus, smiling, debonnaire,

Yet with feigned anger masking all her smile;

Who said, 'What, Daphnis, thou didst boast erewhile



O'er wrestling Love to gain the mastery;  
Say rather hath he not outwrestled thee?'  
(*Lead, friendly Muses, the bucolic lay—*)  
'Oh, Goddess stern,' thus did he answering say,  
'Revengeful Goddess, hateful to mankind,  
Think'st thou my Fortune's sun has all declined?  
Nay—in the grave Love's torment I'll remain.  
(*Kind Muses, lead the pastoral refrain—*)  
Haste rather thou to meet thy herdsman's arms  
In Ida's valley: there display thy charms:  
Here is but lowly sedge, there oak-groves fair.  
(*Lead, kindly Muses, yet the pastoral air—*)  
Go, seek Adonis where he tends his ewes,  
Or wounds the hares, or harmful beasts pursues;  
(*Tune, friendly Muses, yet the pastoral lay—*)  
Or once again in arms bid Diomedé stay,  
Boasting of Daphnis worsted in this fray.  
(*Lead, kindly Muses, yet the pastoral song—*)  
Farewell, ye bears, the caverned hills among;  
Jackals and wolves, farewell! no more in grove,  
In tangled brake or thicket shall I rove,  
As heretofore: farewell, sweet Arethuse,  
And crystal brooks that Thymbris' rocks diffuse!  
Ye know me well: Daphnis it is who sings,  
Who led his kine to water at your springs.  
(*Chant, friendly Muses, still the pastoral lay—*)  
Pan, whether o'er Lycæus thou dost stray  
Or mighty Maenalus, leave the lofty tomb  
Which aye records Lycaon's offspring's doom,  
Whereat immortals wondering gaze and smile;  
And hither wend to our Sicilian isle.  
(*Sweet Muses, bid the pastoral echoes die—*)  
Haste, master, nor thy mellow reeds lay by,  
Well-knit with wax and to thy mouthing curled;  
For me Love draweth to the underworld.  
(*Sweet Muses, now the pastoral music check—*)  
Let violets now each rugged bramble deck:

Jonquils the dismal juniper adorn :  
Let all be changed—be pears by fir-trees borne,  
Since Daphnis dies ; and hounds by hinds be torn ;  
And screech-owls learn with nightingales to vie.  
*(Sweet Muses let your pastoral cadence die—)*  
So ceased the swain : him Venus fain would raise,  
But Fate had spun the limit of his days :  
Thus sank beneath the eddying stream of Night,  
The Muses' fellow and the Nymphs' delight.

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IDYLL VII (52-89).

A PROSPEROUS voyage shalt thou make,  
Ageanax, to Lesbos' shore,  
E'en though the southern tempest's roar  
At the Kids' westward sloping shake  
The billows, or on Ocean's swell  
Orion rest his sinking heel ;  
If thou'lt requite the fervent zeal  
Of Lycidas who loves thee well.  
On seas becalmed shall halcyons ride,  
And drive the South and East winds back,  
Whose tumults stir the farthest wrack  
That marks the limit of the tide ;  
Halcyons, of all the birds that o'er  
The Ocean seek their daily food,  
To the blue Nymphs the dearest brood :  
So on his way to Lesbos' shore  
Good omens to his haven's rest  
Ageanax may safely lead ;  
And I who keep for that day's need  
A crown upon my temples pressed  
Of rose, or dill, or iris white,  
Will drain the bowl of treasured wine  
As by the ingle I recline,  
While beans roast in the embers bright :

My couch of leaves a cubit deep  
With flea-bane and with asphodel  
And parsley shall be heapèd well;  
And as I name my friend I'll steep

My lips in wine and drain the lees;  
Two swains to pipe to me shall from  
Acharnae and Lycope come,  
And Tityrus chant his melodies,

Telling what love-pangs Daphnis felt  
O'er Etna roaming, while below  
The oaks on Himera's bank that grow  
Sighed for him; but as snowdrifts melt

On Thracian hills or Athos' crest  
Or distant Caucasus, he pined :—  
Again, the song shall call to mind  
How once within a mighty chest,

By the mad folly of his lord,  
The goatherd was confined alive;  
And how, returning from the hive,  
The bees with meadow-sweetness stored

Into his cedar prison came,  
With such a nectar his sweet tongue  
Was gifted by the pow'rs of song—  
Oh blest Comatas, thine's the fame

Of this rare tale; 'twas thou didst thrive  
In such a prison honey-fed  
Until the summer's prime was fled :  
Would thou wert in this age alive!

So might I tend thy goats hard by  
Hearing thy voice on yonder brow,  
While under oak or pine-tree's bough  
Divinely singing thou would'st lie!

## ll. 130-157.

So he departing took his separate way  
Tow'rd Pyxa, leftward; Eucritus and I  
Turned with Amyntas tow'rd our host's abode;  
And there on heaps of fragrant rush and leaves  
Of fresh-pruned vine deliciously reclined.  
Over our heads the limes and poplars waved  
Luxuriant, and the sacred stream hard by  
From the Nymph's grotto babbling downward flowed  
The swart cigalas in the shady boughs  
Plied ceaseless chirping, and afar was heard  
In the thorn-covert the wood-pigeon's note:  
Sang larks and finches, cooed the turtle-dove,  
And swarming bees around the fountain hummed.  
A sense of Summer's richness filled the air  
Mingling with Autumn's fragrance; at our feet  
The pears, and by our sides the apples rolled  
In wondrous plenty, while with damson plums  
The spreading boughs o'erladen earthward drooped:  
And jars, four years in resin, were unsealed.

Ye nymphs that haunt Castalia's rill, and heights  
Of old Parnassus, such a draught as this  
Did Chiron in the Centaur's rocky cave  
Set on for Hercules; aye, Polypheme,  
The giant shepherd of Anapus, he  
Who hurled whole mountains at the flying ships,  
Capered among his sheep-folds to the tune  
Of such a nectar, as your holy well  
On that day tempered, where to Ceres stands  
A granary-altar; may I oft again  
Set up my shovel in her golden heap,  
While she with radiant bounty beaming holds  
Poppies and sheaves of corn in either hand.

## IDYLL X (26-58).

*Battus* [sings]

'ENVOIOUS tongues of men, Bombyca fair,  
 Call thee sunburnt, gipsy, skeleton spare;  
 But thou art to me a sweet brunette.  
 Dark forsooth's the hue of violet,  
 Dark the figured lily; yet our eyes  
 Chiefest for rare posies them do prize.  
 Goats run after cytissus, cranes the plough,  
 Wolves for lambs are greedy, I for thee:  
 Oh if Croesus' riches mine could be,  
 Golden statues of us both I'd vow  
 Off'rings unto Venus; flutes in hand  
 With a rose or apple thou should'st stand,  
 I in dancing guise with sandals new.  
 Fair Bombyca, white as dice and true  
 Are thy feet, thy voice is soothing low:—  
 Nought alas! of thy cold heart I know!

*Milo* Marry, here is a songster lost to fame!  
 How good an ear for music has he shown!  
 This manly beard I've grown is put to shame:  
 List thou to this, 'tis Lytierses' own:—

[sings] 'Thou who fill'st the rip'ning ear,  
 Bounteous Harvest-Goddess, hear:  
 Crown our labour with success,  
 Bless our crops with fruitfulness.

Gatherers, firmly bind each shock,  
 Lest the passing traveller mock—  
 "Lazy logs but fit for fire!  
 Wasted is such losels' hire!"

Be that end of every blade  
Which the scythe has severed, laid  
Tow'rd the North wind or the West ;  
So the ears wax comeliest.

Threshers, shun the noon-day sleep ;  
Then doth chaff most briskly leap  
From the corn that strews the floor :  
Mow'rs, begin ere skylarks soar,  
Work as long as they're awake,  
But at noon a siesta take.

Rare's the life a frog enjoys ;  
He's no need to care, my boys,  
Who his liquor measures out,  
Knowing neither stint nor doubt.

Stingy bailiff, have a care  
When our mess thou dost prepare,  
Whittle not too fine the cumin,  
Lest thou make a gash thy thumb in.'

There ! with a song like that a man won't ail  
Working a-field : but such a love-sick tale  
As thou hast starved me with, I'd bid him take  
T' his mother lying at the dawn awake.

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## IDYLL XIX.

THIEVISH Love once plundering  
Honey-comb from hive to hive,  
Felt a bee's unkindly sting  
Sharply wound his fingers five :  
See him blow to ease their pain !  
See him dance and stamp amain !

Shows he now to Venus, railing,  
 What his swollen limb is ailing;  
 'See,' he cries, 'albeit so wee,  
 See how cruelly wounds the bee!'  
 Smiling answered him his mother,  
 'Thou thyself art such another:  
 Of thy tiny venom'd dart  
 Think how cruel is the smart!'

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## IDYLL XXVIII.

IN IMITATION OF THE ORIGINAL METRE.

COME, thou aider of work, gift of the blue-orbèd divinity,  
 Distaff, welcome to dames skilled in discreet arts of house-  
   wifery,  
 Come with me unabashed, come to the fair city of Neleus  
 Where stands Venus's fane greenly enclosed under Mount  
   Ampelus.  
 Thither favouring gales grant to us, Jove, wafting serenity,  
 That I may with my host pleasures of old friendship reci-  
   procate,  
 With my Nicias, plant fostered among mellow-voiced Cha-  
   rites;  
 And may offer thee, rich cunningly-wrought ivory workman-  
   ship,  
 Chosen gift for the fair hands of the dame wedded to  
   Nicias;  
 By whose aid thou shalt make garments for men's perfect  
   apparelling,  
 And for feminine wear draperies transparently undulant.  
 Twice indeed in the year mothers of lambs feeding in  
   pasture-lands  
 Would their silkiest wool yield to oblige elegant Theugenis;

So untiring her zeal, such are her tastes, frugal and moderate.  
Far from me were the wish into a home thriftless and indolent  
From this land of our birth sending thee forth vainly to banish thee;  
For thy home is from old Corinth derived, founded by Archias,  
Sea-girt Sicily's core, dwelling of all manly nobility.  
Now thou 'lt dwell in a new home with a man cunning in remedies,  
Able skilled to avert sicknesses, frail mortals' inheritance,  
Fair Miletus's fame sharing with Ionian citizens :  
So shall Theugenis reign hailed by her peers 'Queen of the Beautiful  
Distaff,' bearing in mind giver and gift, singer and melody.  
Aye, and looking on thee men shall declare—' Hugely may gratify  
Gifts whose value is small : as for their worth, friendship enhanceth it.'



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